The Stage and the Speaking Voice, by Arthur Stringer

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THE NEW YORK

DRAMATIC MIRROR

KATHARINE KAELRED

"What is a Good Play?" by Albert Goldie

LINA ABARBANELL

MRS HELEN F COHAN FRED NIBLO JR AND JERRY J COHAN

HARRY DICKESON

GEORGE WEBB.

MR AND MRS LAWRANCE D'ORSAY ANNA HELD AND HER DAUGHTER

LEOPOLD LANE

GERTRUDE DALLAS

ARTHUR AYLESWORTH

AFOOT AWHEEL AND ON HORSEBACK

THE NEW YORK
DRAMATIC MIRROR
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Theatres and Their Following

THERE is something in the psychology of theatres, as there is in the individuality of men and women. A theatre where the character of the attractions changes as the weather in April—now a drama, next a musical comedy, this month a spectacle, next month a quiet comedy—somehow never builds up a permanent clientele.

That was the thing with Daly's for many years, the old Lyceum, the old Union Square, the Madison Square, and is, to a certain extent, the case with the Empire to-day.

But in the case of nine theatres out of ten, so far as New York is concerned in this problem, the managers apparently can find no way to give their playhouses an identifying character.

Their attractions shift with kaleidoscopic variety, and they have barely inspired one set of playgoers with a serious interest than they change and offer something that appeals to an entirely different set, on whom they must work anew.

Existing conditions are greatly to blame for this, it is true, but not absolutely.

The great playgoing public segregates itself into groups, controlled by their mental attitude. One group delights in what to another group is merely a form of dissipation, and a third is bored by what, inversely, stimulates a fourth.

MR. WINTHROP AMES apparently is trying to build up a following for his Little Theatre by adhering to a fixed policy. The public is taught to look for the unusual. By and by, if this element of novelty is sustained by good judgment, MR. AMES will have recruited a clientele that will become a calculable resource.

Such a public forms the habit of patronizing a playhouse which comes nearer than any other to providing a definite form of entertainment in which it is interested, and it takes things on trust, where now it reserves judgment and is usually influenced by the thoughts and opinions of others.

What every manager might well strive for is to cultivate a now nonexistent stable bond of interest and sympathy between playhouse and playgoer. There is a great reserve army of the latter, utterly at sea, which holds aloof until it is well assured that the proffered entertainment merits its patronage.

Foreign and American Players

THE MIRROR does not, on principle, either entertain or indorse the feeling that obtains in some quarters in regard to English actors as usurpers of the places claimed by our own players on the American stage.

Art has no geographical restrictions and no nationality, and until we extend the Chinese exclusion act so as to affect actors from other shores, we shall have to say "amen" to existing conditions.

On this very subject the New York *Sun* of August 21 says:

But the time of the certain success of the English actor here merely because of his nationality has passed. With one notable exception, few of the recent arrivals from London have fared so well here as they did in their own country. Several popular London players have visited New York during recent seasons and failed altogether to find here the same cordial approval which they enjoyed at home. Various causes have combined to diminish the vogue of English actors on the stage. LESTER WALLACK used to import them for his historic company because he said that Americans were not fitted to act in plays of London or New York social life. But they have acquired sufficient polish for that task and compare favorably now with their London colleagues. So the mere fact that a player is popular in London will not insure equal favor for him in New York.

Whether our actors are inferior to their English brethren is a subject of violent dispute. It can be stated with considerable assurance of certainty that the English actresses are not artistically on par with ours, name for name. In all England there is not to-day actively connected with the stage an actress of the magnitude and versatility of MRS. FISKE. Taking the rank and file, we have decidedly the better of it.

The one thing that must be said for the English stage is that it attaches considerably greater importance to the fundamental education and accomplishments of its members than we do. A far greater number of English actors, for instance, speak one or more languages besides their own. For an American, supersensitive to ridicule, to be called "highbrow" is often equivalent to something odious, to be counteracted by a display of bravado which puts a premium on ignorance.

We like to believe that the world is open to competition and that an interchange of actors makes for greater artistic results. At the same time we should like to see this spirit of reciprocity something more than a one-sided arrangement.

It is hard for Americans to get away from the impression that there is a reserve judgment in London audiences directed against American actors. At least there is a strong prevailing belief that our players are inherently inferior and ignorant.

In view of this manifestation, it does sometimes jar an American who has taken notes in London to witness the gratuitous outbursts of welcome which a first-night crowd of snobs in New York ever and anon showers upon a new English arrival, of whom it knows nothing but his British antecedence.

Paying the Fiddler

WE must go West to realize possibilities which are without the scope of the effete East.

San Francisco is about to undertake the first American experiment in municipal opera, citizens having arranged for the construction of a $650,000 opera house which is to be built on land belonging to the city and to become its propetry.

The New York *World* discusses the project editorially and raises a mass of involved questions, such as "Will the opera house be subject to municipal regulation as respects the operas produced, the cast, the prices of admission, etc.?"

The controversy in New York over the question of ragtime or classical music at the Central Park concerts, it continues, gives a hint of what may happen in San Francisco if one element of the public insists on WAGNER and another VERDI and the French opera. How the deficit will be met is another consideration.

These are all, of course, pertinent questions, and have always been invoked where the project of a municipal playhouse or opera has been suggested.

But the game is worth the powder. Good music is one of the most cultural influences in modern civilization. If consistently cultivated, as in Italy, France and Germany, it will tend strongly to tame and civilize the Hooligans and other base factors in municipal politics who are likely at least to try using their influence to give the opera a ragtime flavor, and possibly assess the future TETRAZZINIS and BONCIS for getting them engagements.

But if San Francisco expects to present grand opera without paying the fiddler, it is expecting results that have so far failed in Berlin, Paris, Vienna, London and New York.

THE USHER

THROUGH the veil of mystery which shrouds the truth about productions at so great a distance as London, the exact facts penetrate now and then, only to teach us that comparisons are sometimes odious and that we must not believe all we hear.

The London *Mail* has compiled an interesting summary of the theatrical successes and failures which mark the London season, beginning August 28, 1911. It is not a record of which London is proud. The longest run, except as hereafter noted, was scored by The Glad Eye, 310 nights and still going at the Globe. Bella Donna ran 253 nights at the St. James, The Mousme 209, at the Shaftsbury; the Bear-Leaders 200, at the Comedy; Milestones had scored 179 performances at the Royalty when the record was made up; The Miracle at the Olympia had 143 performances; Nightbirds (The Merry Countess) 133 at the Lyric, The Mind-the-Paint Girl, 126; Rutherford and Son was played 136 times at the Little Theatre; Jelf's 129 times, At the Barn 131 times, and The Honeymoon 126 times. The Perplexed Husband at The Wyndham in which John Drew is now playing at the Empire, sustained 154 performances, and The Hope 102. The Marionettes were seen 131 times; Dad 108 times, and The Monk and the Woman, at the Lyceum, was played 150 times. All the other English productions were played less than 100 times.

Those still running are Princess Caprice at the Shaftsbury, 90 times; Autumn Manouvres, at the Adelph, 72 times; The Women of France, at the Lyceum, 68 times; Find The Woman, at the Garrick, 54 times; Ann, at the Criterion, 58 times; Hindle Wakes, Playhouse, 27 times; The Sunshine Girl, Gaiety, 100 times, and Gypsy Love, with a preliminary record of 68 performances at Daly's.

The shortest run was that of The War God, three performances; next came The Odd Man Out, with six; the Double Game, also with six; The Spanish Lovers, with five; Peter's Chance, with six.

The American productions included The Spring Maid, given 63 times at the Whitney; The Concert, 61 times; The Easiest Way, 115 times at the Globe; The Pink Lady, 124 times at the same theatre, and Billy, 15 times at the Playhouse.

The Five Frankforters, at the Lyric, sustained a total of 56 performances. The Pigeon was played 37 times at the Royalty.

This record takes no account of two plays produced in 1910 and still running. They are Fanny's First Play and Bunty Pulls the Strings, the former credited with 547 and the latter with 489 performances.

♣

Mary Austin has an actress character in her novel, "A Woman of Genius," published last month by Doubleday, Page and Company. She says that she knew practically nothing of professional acting up to a few years ago when her play, The Arrow Maker, was produced. During her girlhood she saw only a few plays, and these against the wish of her parents, who were strict churchgoers. After she went to the desert, however, she organized an amateur company in the little camp where she and her husband lived, and produced a number of Shakespearean plays.

♣

Our own Oscar comes in for a pretty lacing from the phrenetic London *Saturday Review*, which never did like Americans and now has a glorious opportunity to vent its pent-up emotions because of certain frankly expressed opinions of London attributed to the genial and resourceful Col. Hammerstein.

"Mr. Hammerstein continues to amaze us day by day," declares the *Review*. "He ought to be on the wonderful kinematograph films. No man ever called himself a liar so many times in so brief a period, not even a professional politician.

"Mr. Hammerstein in London had nothing but kind things to say of us. Mr. Hammerstein in New York is a different little gentleman, with a big cigar.

"Mr. Hammerstein in London longed to live amongst us and educate us. Mr. Hammerstein in New York is glad to have shaken us, or brushed London mud off his immaculate boots. He is sick of us. We can only congratulate him. Most of us are sick ourselves. To find an American who is honestly sick of us is refreshing. If Mr. Hammerstein will only be content to be sick of us and stay away we shall feel all the more refreshed.

"As this is the end of Mr. Hammerstein in this country, we may briefly remind our readers that this gentleman came over here to put us right musically with a quarter of a million pounds, and he built unto himself a lordly pleasure dome and he ran operas which Covent Garden had given up for a quarter of a century and he expected to put us all right. People used to pay to go into his theatre and, as he was working the whole business on a philanthropic basis, Mr. Hammerstein began to howl. He howled and boasted in sweet alternation, and the end of the whole concern is that he has gone back to what we suppose he calls his native country and we are free of him. Far from helping on opera here he has been a very damaging factor."

Whoopee!

♣

The London *Pelican* of issue August 21, attempts to solve an interesting question, which frequently comes under discussion:

Talking of musical-comedy, one has often heard the question as to which was the first piece which came under this heading, and one or other of the old Gaiety productions has been quoted.

But as a matter of fact musical-comedy dates back to before Mr. George Edwardes produced anything of the kind. One of the first musical-comedies was My Sweetheart, in which Miss Minnie Palmer made so great a hit.

This was first produced in England, at the Grand Theatre, Islington, and was afterwards removed to the old Strand Theatre, where it ran for many moons, under the management of Mr. John R. Rogers.

Earlier than My Sweetheart was Mr. John Sheridan's production of Fun on the Bristol, which that clever little comedian brought from his own country, America, and played over here, and indeed in all parts of the world, for so many years.

I should say that Fun on the Bristol was therefore the first musical-comedy, or at least it was the first play with some sort of plot, and full of songs and dances. Certainly it was the first musical-comedy given in London.

This is specially interesting as fitting in with a chat the Usher had not long ago with Gustave Kerker, the composer. He rather inclined to the opinion that Fun on the Bristol was the pioneer musical comedy—and he composed the music to it.

WALKER WHITESIDE READING A NEW PLAY TO HIS MANAGER—THE BIG SCENE

GOSSIP.

The English company which will appear in Milestones at the Liberty Theatre on Sept. 17 gave its first performance Aug. 26 at the King's Theatre, Hammersmith, London. Leslie Faber, Auriel Lee, Warburton Gamble, Gillian Scaife, A. G. Onslow, Eugenie Vernie, William D. Fagan, Gladys Morris, Edith Barwell, Frederick Lloyd, Douglas Imbert, Margaret MacDona, and Frank Arundel were in the cast.

Vernon Castle returned from London on Aug. 24, accompanied by a dog that weighs twenty-five ounces.

Frank Bostock is negotiating for Oscar Hammerstein's London Opera House, with view to presenting his trained animals there.

Desmond Kelly and Alan Brooks have been engaged for the new Rupert Hughes farce, which is to be produced by Henry W. Savage. The former will have the leading woman's role, a young society person of athletic tendencies.

Madame Schumann-Heink, having concluded opera engagements in Germany, is returning to this country.

FREDERIC McKAY BACK FROM EUROPE.

Frederic McKay arrived on Aug. 24 after three months abroad. "I have arranged," he said, "for the debut in America of Nodo Minty, a sensational dancer and singer from Paris, who will be featured in a revue early next season, her contracts at the Folies Marigny and the Folies Bergere giving her only ten free weeks before then.

"From Augustin MacHugh, author of Officer 666, I have secured his new drama, The Piker, and will present it shortly. Emmy Wehlan, now in France, will come here after the New Year to appear in a new musical comedy, The Queen's Conquest. I have a contract also with Marguerite Machery, a pupil of Jean De Reszke, for her debut in light opera when she has concluded her studies with him in the Spring.

"Al Woods will present this season a musical comedy purchased by me in France and in which I shall retain an interest. Jean Guitry and I have an agreement for the production in Paris of an American detective drama, France just now being particularly keen for what may be termed police plays.

"Because of her recent illness, I have delayed the opening of Blanche Ring's second season in The Wall Street Girl until Sept. 23 in Atlantic City. Miss Ring will tour in that vehicle for two more years. In November I shall return to Paris to sign several performers for the production in which Mlle. Minty is to figure."

THE STAGE AND THE SPEAKING VOICE

BY ARTHUR STRINGER

[In this admirable contribution to THE MIRROR, *Mr. Stringer, who speaks with the authority of a cultured literary man and poet, touches a sensitive spot in the constitution of the American stage—the lack of a standard of refined speech. Have we Americans a native tongue? Or is our mode of speech a conglomerate of the cast-off phonation of the immigrant races? We have no standard—royal or academic. The task of purification devolves alone upon the stage. Are our actors cognizant of their responsibility? Can we point to them with the pride of assurance in the ever-waging controversy that besets the stage? Read what Mr. Stringer has to say on the subject.*—EDITOR].

WE are told that the Greeks, when Athenian culture was at its height, had the gentle habit of hissing off the stage any actor found guilty of a false quantity. We are not like the Greeks.

In America we applaud the dancing-comedian who sings ragtime through his nose. We endure the music-hall artist whose monologue is a cross between the lingo of the newsboy and the ballyhoo with his exiguity of "r's." We sit through grand opera in English that is customarily as unintelligible as Choctaw. We patiently endure drawing room drama that both confronts and affronts us with as many accents as there are characters in the cast. I recall one transplanted French farce where even the good old word "Boulogne" was given four distinct pronunciations by four delightfully combative farceurs. Even our more accomplished actors and actresses seem unable, *more Hibernico*, to make their tongues keep step. Even our astutest stage directors seem unable to marshal final authorities for the delivery of everyday English. And if by some freak of chance America should ever emulate ancient Athens in the matter of phonascetics, few indeed would be the mummers left on our boards.

It may be claimed that the actor, in this respect, merely re-echoes a prevalent American indifference towards speech and the method of speech. Yet the actor (and the actress) of all people should be the apostle of vocal purity. It is by means of the spoken word that he wins his effects and achieves his triumphs. He is to-day, indeed, not so much the man who "acts" as the man who talks. Voice is the tool with which he works, the organ on which he plays. His final medium resolves itself into a matter of phonation. Timbre and tone-value, inflection and accent, pitch and modulation, these are the strings to the instrument which God has given him. And for adequacy of expression, for flexibility and immediate response to mental impulse, no instrument fashioned by man can ever compare with man's own voice.

The varying sound vibrations issuing from the human throat are, of course, the practical basis of all music, just as the human larynx itself remains the acutest of all instruments of expression. But deep, indeed, are the furnaces in which a Sembrich note and a Melba tone were smelted. Beginning with its primordial cry of hunger, its brutish challenge of battle, its half-articulate trumpeting of love in the mating-season, the voice of man has slowly emerged into a thing of infinite delicacy, of incredible complexity, of unapproachable expressiveness. It has followed like a dog at the heels of man's psychic awakening. It has grown responsive to his most evanescent mood, to his subtlest nuances of spiritual aspiration, to his profoundest emotional experiences.

We have long since come to love voice merely as voice. By tone alone it can move us. Quite outside of its content, of the message it carries, speech has taken on a secondary claim to attention. The human mind has come to take a keen delight in cadence and sonority, in purity and mellowness of delivery. Centuries of musical study have left us with sharpened ears. And once the acoustic nerve has been sufficiently refined to appreciate tonal purity, man pays the natural price for that refinement by suffering under the lash of life's persistent cacophonies. He makes an effort, both conscious and unconscious, to soften his speech. It seems scarcely necessary to point out that this speaking voice is always more developed in civilized than in savage races. We also know that as culture increases the pitch of the spoken word is lowered. There is an ever increasing demand for modulation, for purity of tone, for uniformity of enunciation. The singing-master has been called to the help of the speaker.

And this conscious study of phonation has done more than alter our speech; it has even altered our organ of speech. It has demonstrated the potentialities of a too poorly understood instru-

ARTHUR STRINGER

Poet, Novelist, Critic and Essayist

ment. It has made the larynx a sort of barometer of cultural pressure. The sounds that it emits are as significant, in the final estimate of character, as is the human face itself. Lear, lamenting over the dead Cordelia, could think only of her beautiful voice.

Whether we hold with Darwin that song was first developed in primitive man by the agency of sexual selection, and that a spoken language was later evolved from this booing for or to a wayward mate, or whether we stand with Spencer and say that speech was primary, we know to-day that man's soul is only as great as his medium for expressing it. From the open mouth proceeds personality. Our manner of speech stands a register of our ascent into a life enriched by emotion and dominated by intellect. And what is worth saying at all is worth saying correctly.

As has already been suggested, the traditions of musical study have carried us far into vocal consciousness. In song and opera, it is true, we demand purity of tone. A standard has been set, and it must be adhered to. Yet in America, strangely enough, public speech and self-consciousness seemed to be divorced by more than an interlocutory decree. We are too feverishly busy talking, apparently, to think of our manner of talk. We are too exuberantly active with the activity of youth to give attention to anything so fleeting as words. Accent seems to be a matter of urban environment and the foreign immigrant's orthoepic influence—and interesting, indeed, would be a study of the influence of Italy on the speech of the New Yorker alone! Even pronunciation seems to remain largely a matter of geography.

Eager for culture as our continent may protest it is, it has not been able to decide on a tongue of its own. It remains without a speech, or, rather, a manner of speech, touched with authority. It is divided and sectionalized by wayward diversities of utterance and delivery.

Dialect, as a rule, has been the bed-mate of illiteracy. Yet enlightenment is not always the eradicator of accent. Wide indeed is the gulf between the speech of the New Englander and the Southerner, of the Westerner and the Canadian from a Blue-Nose college, of the Hoosier and the Harvard man.

And while it may be going too far to claim that this lingual diversity is the ear-mark of a persistent parochialism, it at least signifies the absence of some unifying spirit of culture in such things. The truth is, we are without an acknowledged leader in the matter of speech. Nor can a continent be legislated into the correct use of its native tongue. We cannot, in a republic such as this, follow royal precedent and issue a demand for what was once proudly called "Queen's English." The husband of the first lady in the land, unfortunately, is not always strong on orthoepy. We should find ourselves in a sorry plight if our political leader, our President for the moment, were to constitute a court of last appeal in affairs of phonation. Seldom, for example, could English be less resilient, less euphonious, less electric, than when following the flat but genial middle-western nasality of the present occupant of the White House. And seldom could English be more obnoxious to the ear than when dominated by that dentalated, sibilantly sledge-hammer, over-accentuated delivery of its former occupant. Nor have we in America an Academy, such as that of our sister republic on the Seine, to be the final arbiters in all things literary and aesthetic, to give an ultimate ruling as to when we speak correctly or incorrectly. Our colleges cannot do it, for the voice of the college varies as much as the voice of the individual.

It is the stage, and the stage alone, that must determine and standardize such things. The serious drama of Broadway should be a fountain of English undefiled. The road company should be an emissary of enlightenment to the remotest state and territory of the Union. The actor should awaken to both his opportunities and his responsibilities. In the matter of phonetics he should be the intermediary between the general public and the academic edict. In plain English, he should go out and get a reputation as a good talker. He should teach his audience the delight of our native tongue enunciated with natural purity.

That he has hitherto failed to do this is a truth as lamentable as it is self-evident. Indeed, so lacking in nationality is our speech that the actor of serious purpose has been compelled to look abroad for his standard. He has permitted our stage to be Cockneyized. Into our native drama he has imported the polite accent of London, the trilled "r" and the broad vowel and the Anglian inflection. He has adopted, or been forced to adopt, a sort of ready-made vocal gentility which has never quite fitted him, for the simple reason that it always has been ready-made.

We have always been vaguely conscious of the artificiality of that imported accent. We have always felt that it was not quite the speech of our own life, that it tended to "foreigneer" the characters who were being foisted on us as genuine Americans. But we have swallowed it, because it was gilded with an air of elegance, just as we have swallowed its echo, the effeminized accent of Harvard, for example, simply because it comes to us with the weight of an academic tradition.

But this Harvard accent, colored with trans-Atlantic Anglicism as markedly as the voice of the Southerner is influenced by the negro, is no more national than is the dialect of the Hoosier. If it would be foolish to call it artificial, it may at least be denominated as self-conscious. And the great evil of self-consciousness, in the matter of tone-production, is artificiality. This, above all things, is the bane of the actor. He must

(*Continued on page* 13)

THE FIRST NIGHTER

"THE MODEL."

A new comedy, by Augustus Thomas. Harris Theatre, Aug. 31. Charles Frohman, producer.

Peabody	Harry Lillford
Clarence Van Amberg	Reginald Mason
Louise	Gail Kane
Mrs. Lange	Alice Gale
Duncan Coverly	Frederick Perry
Otto Dykman	Joseph Tuohy
Emile Bergeret	William Courtleigh
Adele Witherspoon	Catharine Calhoun
Mr. Witherspoon	John Findlay
Eggleston Witherspoon	George Clarke
Celeste Bergeret	Viola Fiugratn
Madame Bergeret	Pfolliott Paget
Footman	Patsy McCoy
Lange	Frank McCormack

As I sat watching the development of Augustus Thomas's latest play, I was forcibly reminded of what A. H. Woods has said about the geography of drama—that the same play under one title supplied at 50 cents a seat, masquerades elsewhere under a different title at $2 a seat. So we have the crude heroics and sentimental aberrations of

THE FIRST NIGHTER

The Beautiful Cloak Model, nicely tempered and played by better actors, on Forty-second Street, under the title of The Model—save that in this instance the Broadway vertebrae is not subjected to the voltage of the electric thrill which Mr. Woods holds to be the *sine qua non* of the complete formula of a successful thriller.

Here is a conspicuous reversion of specie. Mr. Thomas goes back to the first principles of his craft. He takes us into his confidence at the earliest possible moment and reveals all he has to tell in the first act of his four-act play, so that all he has to tell could have been nicely compressed within the compass of a one-act comedy. He casts no spells, gives us no surprises, creates no suspense, and makes no climaxes. He eschews problems and indulges but sparingly in his favorite pastime of moralizing. Not altogether, be it understood—and where he lapses into his old habit he voices some wholesome views, which we applauded. Through the medium of his buoyant French *raisonneur* he delivers a sound lecture on the mock modesty of certain puritanically-constituted natives who wax indignant at the nude in art. But, all in all, his play creates the impression as the work of an author who has written himself out. The once fascinating story teller has nothing to offer but his admirable technique.

We have had any number of plays with stories, without technical craftsmanship. Here we have a play without a story, but with a craftsmanship which is delightful. I don't recall anything more genteel, highly proper and inconsequential. The theme is of the oldest vintage, without on that account possessing a good flavor; while the characters are conventional and the situations not even remotely tending to increase the beatings of a normal pulse.

Duncan Coverly is a young artist who has painted a prize picture representing Twilight. It depicts a beautiful young woman in the altogether, for which Louise Lange, the putative daughter of a respectable old couple, posed as an artist's model. Coverly is engaged to Adele Witherspoon, but secretly loves his model, who is his inspiration. Two more eminently proper young persons are hardly conceivable outside of a convent, for everything between them is as it should be. We have Paul and Virginia according to the fashion plates of the Autumn of 1912.

Enter on the scene M. Emile Bergeret, a famous Parisian novelist and a light-hearted man of the world, who fellowshipped it with Coverly when he was a student in the Latin Quarter and arrives in New York after a long absence.

Within a few minutes of his advent we are apprised that M. Bergeret had a daughter by his runaway first wife, the first Madame Bergeret having died in America. M. Bergeret's mission is to find his long-lost daughter.

Enter also Mr. Clarence Van Amberg, a friend of Coverly, a young man who has had the advantage of money and is not scrupulous how he spends it. He loves Adele Witherspoon, Coverly's fiancée, but is not averse to a little affair on the side with Coverly's eminently respectable model, who of course repulses him with indignant hauteur. "Sir! How dare you!"

Result: Friction between Coverly and Clarence.

We now know, almost at the beginning of the story, that Louise is Bergeret's daughter, whom he has never seen; that Coverly irks under his betrothal to Adele, as he loves Louise, and that Adele will eventually accept the languid, sporty Clarence.

In the following three acts there is the usual situation of the poor, friendless girl misunderstood and snubbed because she has been an artist's model, and the shallow gallantry of the handsome Wretch, who conspires to take advantage of her innocence, as well as an exhibition of noble self-sacrifice on the part of the hero, who discounts wealth and position under the irresistible spell of his fascination for Louise.

All this is charming—in the early fiction of one's adolescent stage. But since these elements of romance were the vogue the world has made rapid strides and nowadays insists on a more analytical view of life from the pen of a recognized dramatist.

It all happens as foreseen in the first act, with never a tangent from the straight line of a predestined course of events. Mr. Thomas arouses only a superficial interest for his poor, friendless model, because she is never in the slightest danger of departing from that straight line. Mr. Woods would have brought her at least once to the verge of despair, framing her pallid face in a window as she gazes wistfully upon vanishing scenes of comfort, and he would have had a realistic snowstorm playing around her lustrous tresses. But Mr. Thomas has risen so far above the ordinary that he does not even insist on a ragged gown for his heroine.

The one distinct and really charming feature of his comedy is the genial, breezy Frenchman, with his advanced views on ethics and crisp philosophy. But for the completeness of this portrait the author is greatly indebted to William Courtleigh.

This charming man of the world tries to dissuade Coverly from his headstrong purpose of canceling his engagement to the aristocratic Adele and rushing pellmell into matrimony with Louise, never suspecting, of course, that the latter is his own child. He argues the case with the persuasive eloquence of a true Parisian.

"It is all right to bestow your heart where it is best harbored, of course. Love your Louise, but marry Adele. Keep up appearances before the world, for you are a rising artist, my dear Duncan; you need the world, and you owe it to society. Meanwhile have your little Louise on the side. But think what would happen if you married your model. Your wife would be *de trop* where otherwise you would be welcome. Think of being condemned to eat your meals together all the rest of your lives, or being compelled to dine out where you would meet only your men friends!"

That is the substance of Bergeret's argument. He even addresses it to Louise, in a heart-to-heart talk with her. Louise turns her pretty head in silent agony of spirits, which is beautiful, and Coverly gallantly shuts his ears to it, as becomes a virtuous hero, and protests that no greater happiness could befall him.

I suppose Mr. Thomas figured on producing a profound impression by thus representing a father the advocate of his own daughter's dishonor. But the effect of this is lost, for Bergeret is far too amiable a character to take on the attributes of tragic intervention as illustrated in Hugo's "Le Roi s'Amuse." We are called to witness a comedy, by the author's own labeling, and not a drama.

The most stirring moment is the one in which Lange and his wife, the foster parents of Louise, forcibly enter the studio and the old workman showers his wrath upon Coverly for his fancied injury to their ward. This is an affecting scene and the only one in which the red corpuscles of dramatic energy vivify an otherwise anæmic condition of affairs.

Mr. Coverly's acting of the Frenchman is the distinctive feature of interest in the performance. It stands out in bold relief as a clear denotement of a well-conceived personality. Gail Kane's Louise also abounds in interest for a deep, abiding tenderness, a more than average performance in the line of ingenues, while Frederick Perry plays Coverly with the sincerity and forceful details of an experienced actor, though, truth to tell, Mr. Perry, like Otis Skinner, will always be at his best in a costume role.

A commendable characterization of the gentlemanly bounder, Clarence Van Amberg, was given by Reginald Mason, and Frank McCormack was very effective in the minor role of Lange. Catherine Calhoun, too, is interesting as Adele, a role well within the scope of her powers.

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A dramatization of Rex Beach's novel by Charles Klein. Produced Sept. 2 by the Authors' Producing Company, Lyric Theatre.

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Higgins	Sidney Blair
Betts	Edgar Nelson
Ringold	Joseph R. Garry
Stirling Smith	Guy Cunningham
Freshman	Noel Arnold
Chauffeur	Al. Palmer
Captain S.S. *Santa Marta*	Griffith Evans
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The play is fragmentary, with strong incidents

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Without resources, he has only one influential friend left—Edith. She appeals to his manhood, calmly bares all his weaknesses of character, and bids him cast off his old sloth and do something. Her friendly interest in the handsome and light-hearted bounder creates talk. Cortlandt grows violently jealous, and at a public dinner, which takes place at his villa overlooking the ocean, in a condition of alcoholic frenzy, openly accuses his wife of a liaison with young Anthony.

There is a scene of confusion, and after the departure of the guests and a strong scene with his wife, in which she persuades him of her innocence, he blows out his brains in an adjoining room.

Kirk now is accused of having murdered him and is arrested at the instigation of Remon Alfarez, a swarthy Panamanian whom Kirk has given a drubbing in the second act. He is brought on for trial before a corrupted judiciary and faces certain death, in spite of the efforts and sacrifices made by the young widow, when his father arrives on the scene, and by passing his yacht's crew off for U. S. marines, takes forcible possession of his son and carries him aboard his craft, together with Edith.

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As a drama it is disappointing, since it is nothing more than a detached series of episodes in a narrative. Whatever interest it inspires is owing to the sympathetic manner in which Miss Kaelred plays the wife and the conscientious work of Mr. Hamilton as the ne'er-do-well, supported by the typical portrait of the American Consul at the hands of Mr. Fischer and the good, tense drama which Mr. Daly gives us in the third act. All else is negligible, and Mr. Klein reaps no new laurels by his latest offering.

"THE PERPLEXED HUSBAND"

A comedy in four acts by Alfred Sutro. Empire Theatre, Sept. 2. Produced by Charles Frohman.

Thomas Pelling ..... John Drew
Clarence Woodhouse ..... Hubert Druce
Pitts ..... Walter Soderling
Sophie Pelling ..... Nina Sevening
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It is dangerous for a playwright to venture with l is work into an argument which rages angrily throughout the land, and it is still more dangerous when that subject concerns the female of the species. The playwright not only runs the risk, as soon as he expresses an opinion, of antagonizing half his audience, but he is more than likely to forget his art in his opinions.

It is very much to the credit of Alfred Sutro that while he has traveled along the precipice of public opinion in his newest play, The Perplexed Husband, he has escaped the danger and brought to the American public a delightful comedy.

Frankly, he does not appear to favor the rabid demands for woman's rights. The adherents of these rights are represented in the play by a wordy philosopher, a woman of fiery zeal who has abandoned husband and children to work for "the cause," and a recent convert, the wife of a tea merchant, who almost wants to go back to normal living. The opponents of a violent change are the tea merchant, his married sister who loves handsome clothes along with her husband and children, and a pretty typewriter girl who loves only the beautiful. Perhaps woman suffragists will say that "the cause" has not been fairly treated, since two of its advocates yield to sentiment and go back to the old order; but after all that will be only a matter of opinion, for the individual to judge when he—perhaps "she" would be the general in this case—sees the Sutro comedy. There will surely be plenty of discussion, which is always good for the life of a play, and many will have an artistic treat which they might otherwise miss.

For the comedy is a treat, not only in its dialogue but in its acting. Admirers may say at once that this is a typical John Drew part, but that would be said of any character which he chose, so long as he appeared in a drawing room. All sorts of persons may come into the drawing room. This person is a tea merchant, interested in his wife and children, and after them in buying and selling. Surely that would be bourgeois enough with ordinary treatment, but Mr. Sutro has chosen to make him human, and Mr. Drew has made him a personal acquaintance. Of this sort is the acting which has made John Drew's name a household word for many years.

The plot of the comedy is condensed in its title. Thomas Pelling returns home after a month in Russia to find his wife an advocate of woman's rights. Her ideas appear to be chiefly negative, that she will not be a mere wife any longer, that she will not let him caress her; in short, she will not be a "doll," as she fancies herself after witnessing a performance of A Doll's House. She is seconded in all her resolves by a feverish supporter of "the cause" and a long-haired "master," whom she entertains in the house from fear that she will backslide. Neither Pelling nor his sister can reason with them, and Mrs. Pelling threatens to leave the house if her friends are cast out. The solution lies in the importation of a pretty typewriter girl from Pelling's office, a beautiful creature who knows more about gowns, Browning and sculpture than she does about typewriting. For general effect on his wife Pelling pretends that he is converted to "the cause," and he undertakes to convert the girl. In the end the sweetness of this girl appeals so much more to the philosopher that he goes off with her on an innocent excursion to Athens, financed by Pelling. Mrs. Pelling, relieved that her seeming rival is gone, comes down in her husband's favorite gown, a wife and mother again. The suffragist goes off on her mission and love only remains in the home.

With the perplexing troubles of Pelling, the husband, out of the way, it remains to be seen if Sutro, the playwright, has solved the puzzle of comedy. He has to a large extent. There are moments in the second and third acts when the action drags slightly, and it appears that three acts would have been a better division than four, but the manner of bringing about the solution is never evident. For so slight a plot Mr. Sutro has been unusually fortunate in maintaining suspense. And he has interspersed through the various acts scenes of rare humor, particularly that in the third act, when the suffragette encounters the young worshipper of beauty. All were played in a delightfully subdued key.

Before the most distinguished first-night audience of the early season John Drew started on another of his successful engagements with a competent cast. Mary Boland appeared to be as beautiful as ever and she did some charming acting. Nina Sevening was remarkable for her reserve as the wife and Alice John for her spirited acting of the sister. Margaret Watson showed individuality as the suffragette, a considerable task in these days, and Hubert Druce was delightful as the philosopher.

"LITTLE MISS BROWN."

A farcical comedy in three acts by Philip Bartholomae. Forty-eighth Street Theatre, Aug. 29. Produced by William A. Brady and Philip Bartholomae, Inc.

Day Clerk ..... Ned A. Sparks
Porter ..... Tom Lemonier
Telephone Girl ..... Rae Bowden
Eulalia Burke ..... Terese Deagle
Mr. Burke ..... Charles Stanley
Philip Dennison ..... Richard Taber
Bellboy ..... John F. Heins
Miss Wendel ..... Ellen Mortimer
Little Miss Brown ..... Madge Kennedy
Night Clerk ..... Sidney Macy
Maid ..... Mattie Ferguson
Richard Dennison ..... William Morris
Mrs. Richard Dennison ..... Olive Harper Thorne
Joseph Clews ? ..... George Pauncefort
Robert Mason ..... John Bowers

The scenes are laid in a hotel, where Little Miss Brown, an unsophisticated maiden, wanders after she has been robbed of her purse. Refused admission by one clerk, she takes the advice of a slangy telephone girl and pretends to the night clerk that she is a Mrs. He takes her at once for a Mrs. Dennison who is expected to meet Mr. Dennison later and Little Miss Brown is assigned to an expensive suite. How Mr. Dennison comes in later in the night, goes to his own room in the apartment, how both come out in the morning to find themselves in a predicament made worse by the arrival of the real Mrs. Dennison, and the way in which they untangle themselves, all this is told in two more acts.

OTHER OPENINGS.

Cohan and Harris reopened the historic Grand Opera House on Saturday evening with William Farnum in The Littlest Rebel; Wallack's is again occupied by George Arliss in Disraeli, and The Siren opened a week's engagement at the Hudson. The Hippodrome opened with a gorgeous new spectacle, Under Many Flags, which will be reviewed in next week's Mirror.

GOSSIP.

Lydia Clark, once in comic opera, was arrested in Brooklyn, N. Y., on Aug. 30, charged with having conspired with another woman to set fire to a house.

Madame Albani, the once famous opera singer, denied last week a report that she is in straitened circumstances. She is living comfortably in retirement in London.

Herbert Charles has been re-engaged for Madame X.

Arthur Byron is to succeed Wilton Lackaye in the cast of Fine Feathers at the Cort Theatre, Chicago.

Billie Burke opened in The Mind-the-Paint Girl at Atlantic City, N. J., on Monday.

THE FIRST NIGHTER

"THE MODEL."

A new comedy, by Augustus Thomas. Harris Theatre, Aug. 31. Charles Frohman, producer.

Peabody	Harry Lillford
Clarence Van Amberg	Reginald Mason
Louise	Gail Kane
Mrs. Lange	Alice Gale
Duncan Coverly	Frederick Perry
Otto Dykman	Joseph Tuohy
Emile Bergeret	William Courtleigh
Adele Witherspoon	Catharine Calhoun
Mr. Witherspoon	John Findlay
Eggleston Witherspoon	George Clarke
Celeste Bergeret	Viola Fitzgrath
Madame Bergeret	Effiliott Paget
Footman	Patsy McCoy
Lange	Frank McCormack

As I sat watching the development of Augustus Thomas's latest play, I was forcibly reminded of what A. H. Woods has said about the geography of drama—that the same play under one title supplied at 50 cents a seat, masquerades elsewhere under a different title at $2 a seat. So we have the crude heroics and sentimental aberrations of

THE FIRST NIGHTER

The Beautiful Cloak Model, nicely tempered and played by better actors, on Forty-second Street, under the title of The Model—save that in this instance the Broadway vertebrae is not subjected to the voltage of the electric thrill which Mr. Woods holds to be the *sine qua non* of the complete formula of a successful thriller.

Here is a conspicuous reversion of specie. Mr. Thomas goes back to the first principles of his craft. He takes us into his confidence at the earliest possible moment and reveals all he has to tell in the first act of his four-act play, so that all he has to tell could have been nicely compressed within the compass of a one-act comedy. He casts no spells, gives us no surprises, creates no suspense, and makes no climaxes. He eschews problems and indulges but sparingly in his favorite pastime of moralizing. Not altogether, be it understood—and where he lapses into his old habit he voices some wholesome views, which we applauded. Through the medium of his buoyant French *raisonneur* he delivers a sound lecture on the mock modesty of certain puritanically-constituted natives who wax indignant at the nude in art. But, all in all, his play creates the impression as the work of an author who has written himself out. The once fascinating story teller has nothing to offer but his admirable technique.

We have had any number of plays with stories, without technical craftsmanship. Here we have a play without a story, but with a craftsmanship which is delightful. I don't recall anything more genteel, highly proper and inconsequential. The theme is of the oldest vintage, without on that account possessing a good flavor; while the characters are conventional and the situations not even remotely tending to increase the beatings of a normal pulse.

Duncan Coverly is a young artist who has painted a prize picture representing Twilight. It depicts a beautiful young woman in the altogether, for which Louise Lange, the putative daughter of a respectable old couple, posed as an artist's model. Coverly is engaged to Adele Witherspoon, but secretly loves his model, who is his inspiration. Two more eminently proper young persons are hardly conceivable outside of a convent, for everything between them is as it should be. We have Paul and Virginia according to the fashion plates of the Autumn of 1912.

Enter on the scene M. Emile Bergeret, a famous Parisian novelist and a light-hearted man of the world, who fellowshipped it with Coverly when he was a student in the Latin Quarter and arrives in New York after a long absence.

Within a few minutes of his advent we are apprised that M. Bergeret had a daughter by his runaway first wife, the first Madame Bergeret having died in America. M. Bergeret's mission is to find his long-lost daughter.

Enter also Mr. Clarence Van Amberg, a friend of Coverly, a young man who has had the advantage of money and is not scrupulous how he spends it. He loves Adele Witherspoon, Coverly's fiancée, but is not averse to a little affair on the side with Coverly's eminently respectable model, who of course repulses him with indignant hauteur. "Sir! How dare you!"

Result: Friction between Coverly and Clarence.

We now know, almost at the beginning of the story, that Louise is Bergeret's daughter, whom he has never seen; that Coverly irks under his betrothal to Adele, as he loves Louise, and that Adele will eventually accept the languid, sporty Clarence.

In the following three acts there is the usual situation of the poor, friendless girl misunderstood and snubbed because she has been an artist's model, and the shallow gallantry of the handsome Wretch, who conspires to take advantage of her innocence, as well as an exhibition of noble self-sacrifice on the part of the hero, who discounts wealth and position under the irresistible spell of his fascination for Louise.

All this is charming—in the early fiction of one's adolescent stage. But since these elements of romance were the vogue the world has made rapid strides and nowadays insists on a more analytical view of life from the pen of a recognized dramatist.

It all happens as foreseen in the first act, with never a tangent from the straight line of a predestined course of events. Mr. Thomas arouses only a superficial interest for his poor, friendless model, because she is never in the slightest danger of departing from that straight line. Mr. Woods would have brought her at least once to the verge of despair, framing her pallid face in a window as she gazes wistfully upon vanishing scenes of comfort, and he would have had a realistic snowstorm playing around her lustrous tresses. But Mr. Thomas has risen so far above the ordinary that he does not even insist on a ragged gown for his heroine.

The one distinct and really charming feature of his comedy is the genial, breezy Frenchman, with his advanced views on ethics and crisp philosophy. But for the completeness of this portrait the author is greatly indebted to William Courtleigh.

This charming man of the world tries to dissuade Coverly from his headstrong purpose of canceling his engagement to the aristocratic Adele and rushing pellmell into matrimony with Louise, never suspecting, of course, that the latter is his own child. He argues the case with the persuasive eloquence of a true Parisian.

"It is all right to bestow your heart where it is best harbored, of course. Love your Louise, but marry Adele. Keep up appearances before the world, for you are a rising artist, my dear Duncan; you need the world, and you owe it to society. Meanwhile have your little Louise on the side. But think what would happen if you married your model. Your wife would be *de trop* where otherwise you would be welcome. Think of being condemned to eat your meals together all the rest of your lives, or being compelled to dine out where you would meet only your men friends!"

That is the substance of Bergeret's argument. He even addresses it to Louise, in a heart-to-heart talk with her. Louise turns her pretty head in silent agony of spirits, which is beautiful, and Coverly gallantly shuts his ears to it, as becomes a virtuous hero, and protests that no greater happiness could befall him.

I suppose Mr. Thomas figured on producing a profound impression by thus representing a father the advocate of his own daughter's dishonor. But the effect of this is lost, for Bergeret is far too amiable a character to take on the attributes of tragic intervention as illustrated in Hugo's "Le Roi s'Amuse." We are called to witness a comedy, by the author's own labeling, and not a drama.

The most stirring moment is the one in which Lange and his wife, the foster parents of Louise, forcibly enter the studio and the old workman showers his wrath upon Coverly for his fancied injury to their ward. This is an affecting scene and the only one in which the red corpuscles of dramatic energy vivify an otherwise anæmic condition of affairs.

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It is dangerous for a playwright to venture with his work into an argument which rages angrily throughout the land, and it is still more dangerous when that subject concerns the female of the species. The playwright not only runs the risk, as soon as he expresses an opinion, of antagonizing half his audience, but he is more than likely to forget his art in his opinions.

It is very much to the credit of Alfred Sutro that while he has traveled along the precipice of public opinion in his newest play, The Perplexed Husband, he has escaped the danger and brought to the American public a delightful comedy.

Frankly, he does not appear to favor the rabid demands for woman's rights. The adherents of these rights are represented in the play by a wordy philosopher, a woman of fiery zeal who has abandoned husband and children to work for "the cause," and a recent convert, the wife of a tea merchant, who almost wants to go back to normal living. The opponents of a violent change are the tea merchant, his married sister who loves handsome clothes along with her husband and children, and a pretty typewriter girl who loves only the beautiful. Perhaps woman suffragists will say that "the cause" has not been fairly treated, since two of its advocates yield to sentiment and go back to the old order; but after all that will be only a matter of opinion, for the individual to judge when he—perhaps "she" would be the general in this case—sees the Sutro comedy. There will surely be plenty of discussion, which is always good for the life of a play, and many will have an artistic treat which they might otherwise miss.

For the comedy is a treat, not only in its dialogue but in its acting. Admirers may say at once that this is a typical John Drew part, but that would be said of any character which he chose, so long as he appeared in a drawing room. All sorts of persons may come into the drawing room. This person is a tea merchant, interested in his wife and children, and after them in buying and selling. Surely that would be bourgeois enough with ordinary treatment, but Mr. Sutro has chosen to make him human, and Mr. Drew has made him a personal acquaintance. Of this sort is the acting which has made John Drew's name a household word for many years.

The plot of the comedy is condensed in its title. Thomas Pelling returns home after a month in Russia to find his wife an advocate of woman's rights. Her ideas appear to be chiefly negative, that she will not be a mere wife any longer, that she will not let him caress her; in short, she will not be a "doll," as she fancies herself after witnessing a performance of A Doll's House. She is seconded in all her resolves by a feverish supporter of "the cause" and a long-haired "master," whom she entertains in the house from fear that she will backslide. Neither Pelling nor his sister can reason with them, and Mrs. Pelling threatens to leave the house if her friends are cast out. The solution lies in the importation of a pretty typewriter girl from Pelling's office, a beautiful creature who knows more about gowns, Browning and sculpture than she does about typewriting. For general effect on his wife Pelling pretends that he is converted to "the cause," and he undertakes to convert the girl. In the end the sweetness of this girl appeals so much more to the philosopher that he goes off with her on an innocent excursion to Athens, financed by Pelling. Mrs. Pelling, relieved that her seeming rival is gone, comes down in her husband's favorite gown, a wife and mother again. The suffragist goes off on her mission and love only remains in the home.

With the perplexing troubles of Pelling, the husband, out of the way, it remains to be seen if Sutro, the playwright, has solved the puzzle of comedy. He has to a large extent. There are moments in the second and third acts when the action drags slightly, and it appears that three acts would have been a better division than four, but the manner of bringing about the solution is never evident. For so slight a plot Mr. Sutro has been unusually fortunate in maintaining suspense. And he has interspersed through the various acts scenes of rare humor, particularly that in the third act, when the suffragette encounters the young worshipper of beauty. All were played in a delightfully subdued key.

Before the most distinguished first-night audience of the early season John Drew started on another of his successful engagements with a competent cast. Mary Boland appeared to be as beautiful as ever and she did some charming acting. Nina Sevening was remarkable for her reserve as the wife and Alice John for her spirited acting of the sister. Margaret Watson showed individuality as the suffragette, a considerable task in these days, and Hubert Druce was delightful as the philosopher.

"LITTLE MISS BROWN."

A farcical comedy in three acts by Philip Bartholomae. Forty-eighth Street Theatre, Aug. 29. Produced by William A. Brady and Philip Bartholomae, Inc.

Day Clerk ..... Ned A. Sparks
Porter ..... Tom Lemonier
Telephone Girl ..... Rae Bowden
Eulalia Burke ..... Terese Deagle
Mr. Burke ..... Charles Stanley
Philip Dennison ..... Richard Taber
Bellboy ..... John F. Heins
Miss Wendel ..... Ellen Mortimer
Little Miss Brown ..... Madge Kennedy
Night Clerk ..... Sidney Macy
Maid ..... Mattie Ferguson
Richard Dennison ..... William Morris
Mrs. Richard Dennison ..... Olive Harper Thorne
Joseph Clews ? ..... George Pauncefort
Robert Mason ..... John Bowers

The scenes are laid in a hotel, where Little Miss Brown, an unsophisticated maiden, wanders after she has been robbed of her purse. Refused admission by one clerk, she takes the advice of a slangy telephone girl and pretends to the night clerk that she is a Mrs. He takes her at once for a Mrs. Dennison who is expected to meet Mr. Dennison later and Little Miss Brown is assigned to an expensive suite. How Mr. Dennison comes in later in the night, goes to his own room in the apartment, how both come out in the morning to find themselves in a predicament made worse by the arrival of the real Mrs. Dennison, and the way in which they untangle themselves, all this is told in two more acts.

OTHER OPENINGS.

Cohan and Harris reopened the historic Grand Opera House on Saturday evening with William Farnum in The Littlest Rebel; Wallack's is again occupied by George Arliss in Disraeli, and The Siren opened a week's engagement at the Hudson. The Hippodrome opened with a gorgeous new spectacle, Under Many Flags, which will be reviewed in next week's MIRROR.

GOSSIP.

Lydia Clark, once in comic opera, was arrested in Brooklyn, N. Y., on Aug. 30, charged with having conspired with another woman to set fire to a house.

Madame Albani, the once famous opera singer, denied last week a report that she is in straitened circumstances. She is living comfortably in retirement in London.

Herbert Charles has been re-engaged for Madame X.

Arthur Byron is to succeed Wilton Lackaye in the cast of Fine Feathers at the Cort Theatre, Chicago.

Billie Burke opened in The Mind-the-Paint Girl at Atlantic City, N. J., on Monday.

AMONG THE GREAT

FULLER MELLISH ON NOTED PLAYERS

IN his apartment on the upper West Side of New York, Fuller Mellish has a number of treasured photographs of famous actors, most of them autographed. They are the outward sign of the rare privilege he has enjoyed of having known and acted with almost every distinguished actor or actress of the last half century. The list of the people in these pictures sounds like a roster of the most important names in "Who's Who in the Theatre," a volume in which Mr. Mellish's own name appears, by the way. Aside from his acting ability, proven these many years, it is a rare compliment to be selected by these many notables for their support: Edwin Booth, Sir Henry Irving, Ada Cavendish, Mary Anderson, Beerbohm Tree, Mrs. Patrick Campbell, Richard Mansfield, Viola Allen, Robert Mantell, Mrs. Fiske, and Margaret Anglin. And he is still a prominent figure on the American stage himself, as evidenced by the fact that last Spring he was in the star cast of Oliver Twist, and this Fall he will play Caesar in the star production of Shakespeare's play.

The opinions of such a man on the players of the past and present are surely of interest. Pacing up and down the room, with a rare old pipe between his teeth, or perching on a chair for a few moments, but acting unconsciously all the time, he talked of the attitude of stage artists toward their work: "The actor's chief business is to amuse. Mind, I do not underestimate his power to educate, as some men wish to do, but that must always be secondary. It is only when an actor has acquired the ability to amuse that he may educate.

"Dr. Parkhurst wrote in an evening paper recently that Sarah Bernhardt had dodged the question, Which has more influence, the preacher or the actor? There was no reason for dodging it, because the answer is perfectly evident, that the preacher has more influence. The greater part of the audience that gathers before the pulpit is there to listen to ideas for improvement, but the theatre audience demands that it be amused in return for its money. After that has been done, without discounting any of the influence of the stage, the audience may be educated, not with Schopenhauer in large doses, but with moderate doses of preaching. Broadhurst found the happy medium this year in Bought and Paid For."

In the pause that followed, while Mr. Mellish knocked the ashes from his pipe, the interviewer began to wonder if he would hear no reminiscences from this man who knew the great actors so well. He was coming to it gradually by way of Shakespeare.

"The young actors who scoff at Shakespeare have the wrong idea of his plays. They think of the ranting, roaring, out-of-date actor whom the dramatist himself condemned in Hamlet's address to the players. And there is no doubt that the public support Shakespearean productions when properly done."

There was another pause. It remained for the interviewer to bring Booth and Irving into the conversation, with a question about their acting of Shakespearean characters. Mr. Mellish answered.

"I have often been asked which I thought the greater actor, and I have never been able to answer, because their styles were so different. Sometimes I thought of Booth as the greatest natural actor, and then there would come to my mind the wonderful technique of Irving. He was the wonderful master, the powerful personality, who fought down handicaps of walk and voice."

The conversation turned to the less perplexing subject of their personalities. Mr. Mellish spoke of their kindness of heart: "Booth was the sort of a man you could go to in sorrow, grasp by the hand, call him 'Edwin,' and you would be sure of a hearty grasp in return. Sir Henry was different. It would be hard to imagine anyone calling him 'Harry,' and yet he was just as kind of heart in another fashion. I know that he kept worthless actors on his salary list, telling them that they might be understudies or something of the kind, when he knew, and the rest of us knew, that they would no longer be of any service. It was simply his way of doing kindness. And he

FULLER MELLISH

Who Has Acted With Leading Players of Three Decades

was always a good deal of a Bohemian, ready to sit up with the boys until five o'clock in the morning.

"His position naturally brought him into touch with the leading men of all branches of life. We all knew that he was brilliant, but I do not think he was as well read or as conversant with current topics as he was supposed to be. He had spent so much of his life in the theatre, and his interests were centered in it so much that he was really narrow. His passion for the theatre never left him any time to keep up with the other arts, for example. Yet he was too wise to let people know that. He would sit in the midst of a general conversation and say nothing, but he had such a wise look that in a few moments the whispers would begin to go around, 'Look at Sir Henry. Isn't that a wonderful head? What a thinker! If he would only tell us what he knows about this.' That was where he showed his wisdom. It's a good deal the same in conversation as in poker. I haven't played in some time, but I remember that it is a good part of the game to know when not to play. Sir Henry was surely a wonderful listener, but I always suspected that he was considerably bored by the great men he met. He seemed to be so much happier when in the midst of actors.

"One of the most interesting steps in his career was when he faced the question of being knighted. Not as a personal matter, but as a greater honor to the profession, he hoped that the recognition would bring a baronetcy. He held off until all his friends advised him to take the knighting before even that was withdrawn. On the evening before the ceremony, he sent word to each of us in our dressing rooms that he wanted us to come out on the stage. Punch was always provided on such occasions. He walked out in front and spoke very briefly, telling us that he was to go down to Windsor Castle the next day and be knighted. He said he did not consider it at all self-glorification, but simply a disposition on the part of royalty to honor the profession."

Mr. Mellish was asked for an anecdote, and advised that the personal element need not be eliminated. That was all that led him to tell this story of the christening of his son, now an engineer in the West. Sir Henry was to be present as godfather, and Mr. and Mrs. Mellish were wondering how they would entertain him after the ceremony in their quiet London home. As Mr. Mellish said: "Our youngster shouted with the force of lusty lungs all through the christening, with absolute disregard of prayers and serious admonitions. When ceremonies came to an end, Sir Henry excused himself abruptly with some remark about an engagement, but he called me over to the door first to say, 'I suppose the boy will follow traditions of the family?' I answered that he probably would, and Sir Henry leaned over to whisper huskily, 'Well, for God's sake, teach him to wait for cues.' And he was off."

With the former generation fading away, the actor of to-day was apropos, and Mr. Mellish acknowledged that he was not altogether pleased with the self-assurance of a certain class of youngsters. He said: "They talk about acting, when they are not actors, merely performers. They go to the theatre every evening at half past seven, slap some paint on their faces, put on the clothes of other men, parade as other men, and deceive no one. I won't say anything about the clubs, for I know nothing about them, but I think there is too much of a disposition among a certain class of Broadway actors to be looking for a good time, without serious thought of acting as a profession."

To show that his comment was not chronic pessimism, he launched into praise of other actors of the present: "You hear of men suddenly bursting into fame on Broadway, but if you look carefully you will find that in the majority of cases these actors have earned their laurels by years of patient work when people were not praising them. Understand that I do not include the sensations, for the best artist is often not the man most talked about, but I mean the real substantial success. John Drew is one of the most accomplished actors on the American stage, but he did not win his reputation in a night. Why, I can remember when he went over to London in the days of Irving to play Orlando and Petruchio, and he did far more than get away with the parts; he was a real hit. Mr. Drew has been through such a thorough schooling that he naturally gives a polish and distinction to every role. Such a play as My Wife is enjoyable when he plays in it, yet when you see it done by another good actor, as you sometimes do in stock, it does not go so well. I know you hear people say that Mr. Drew is simply himself and does not act, but the same people go to see him. The public appreciates fine art when it cannot always tell just why it is fine art. John Drew is no $14.50 suit for the day; he is the real, finely tailored article.

"Mrs. Fiske is another of the most capable. I remember her acting especially in Rosmersholm when it seemed as if she made a delightful game of ball out of the play, tossing the action to one and another member of the company and catching it back. To forget the metaphor, it never is any trouble for Mrs. Fiske to keep the audience interested; she does not have to take all the business away from her company, or banish them from the stage. In the first act of Rosmersholm she would let me take the center of the stage as Rector Kroll, but the audience would instinctively keep their eyes on her off in the corner. That personal element is what makes her great, as it has made others great in the past."

Such is the appreciation of a man who has spent most of his life among the great. He was born into a family rich in the dramatic traditions of England; in fact he introduced his daughter, now in The Mind-the-Paint Girl, as the youngest member of the oldest dramatic family in England; but the next moment he was speaking of something else. And there was something of noble humility in this man who is to play Caesar to Tyrone Power's Brutus, William Faversham's Anthony, and Frank Keenan's Cassius, which led him to send a note directly after the interview. He said that he feared he had neglected to speak of his own thankfulness in being associated with them. He concluded: "This is a distinction of which any player may be justly proud, and I am not unmindful of my own good fortune."

Assuredly this is modesty in the man who was understudy to Sir Henry Irving.

D. H. WALLACE.

THE CALLBOY'S COMMENTS

ERE yet these few words are given to a waiting world, Richard Carle may have unearthed a lyric writer hitherto unknown to fame. Mr. Carle, it seems, has evolved a new comedy for which some lyrics were required and he ventured that any ambitious author who would submit just three irresistible stanzas of four lines each at the Criterion Theatre, this city, on or before Sept. 1, would be entitled to write all the lyrics for the new production. The stipulation was that the verses submitted should be descriptive of the play's title, The Wise Guy, a surprisingly original conceit, by courtesy maybe of Edmond Hayes, who impersonated a character of that name for many years in a play of the same title which he took the trouble to copyright.

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Ethel Intropodi, playing in The Merry Widow Remarried in Chicago, having been vastly annoyed by the host of mashers infesting that unsophisticated region, has determined to take the law into her own fair hands. To this end, according to the indubitable press agent, she has been profiting by boxing lessons under tutelage of an eminent pugilist and a prize-fight promoter. "I think," declares Miss Intropodi, "that a stinging blow landed on the side of the head of one of those insufferable creatures will do more to cure him of his craze than anything else. The women of the stage are particularly the prey of mashers. The average male flirt thinks the actress his legitimate prey. The actress must often go between hotel and theatre, alone and unprotected. A few boxing lessons will put her on a safe basis, and the masher will soon disappear. An upper cut, or a solar plexus blow will usually do the work."

Nuisances of the sort mentioned are advised to avoid addressing Miss Intropodi, whose pugilistic accomplishments might prove beneficial in New York as well as in Chicago. One uncommonly pretty young actress tells me that strange men accosted her three times within a half hour last week in Broadway and in broad daylight, too. One wretch approached her on a crosswalk and remarked, "Are you going far, little one?"

"Not very," she returned sweetly; "just as far as that big policeman across the street!" Which ended the conversation.

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Pursuing the subject of the fistic art, however, it is edifying to learn from the public prints that the perennial Lillian Russell and her new husband, Col. Alexander Moore, are both practising daily on the punching bag at their beautiful summer home, Ventnor, N. J., hard by Atlantic City, where the grand hotels and the boardwalk are caressed by Neptune's breath. Of course, no one may conjecture the precise purpose of this undertaking, but Pittsburgh society may do well to take notice.

Perhaps, to be sure, the exercises are merely, as intimated in press reports, for developing the muscles of the arms, yet one perforce must speculate upon the possibility of Miss Russell reaching out for the theatrical amateur bag punching championship, long supposed to have been acquired by Charles B. Dillingham. Belle Gordon, if memory serves, long since earned the stage record for professional bag worriers, barring mayhap James J. Corbett and some others who graduated from pugilism to the footlights.

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Little Lauren Pullman, the five-year-old tot who played little Peter in Passers-By, was learning a new part the other day. He had to jump in on a broken speech with the word "circus." It was a new word to him and, when asked why he always hesitated before saying it, he replied:

"When I hear the cue, I just think about a man, only you call him 'sir,' then I think that the man likes ice cream but it isn't ice cream, its only custard. Then I say 'Sir-cus' real quick."

Thus it would appear that Master Pullman has mastered already the essential principles of the most approved systems of mnemonics, which are all right provided one can recall what it is that is expected to work as a reminder of something else. A man named Loisette made much money years ago by teaching a memory system which was scarcely more than an amplification of this little actor's own idea.

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The *Ladies' World* has instituted a guessing competition, offering a prize of one hundred real dollars to the reader who shall most satisfactorily answer the rather vague query, "What Happened to Mary?" It is rumored that the proposition is not utterly unlike that propounded in the late Frank R. Stockton's story, "The Lady or the Tiger," which when dramatized by Sydney Rosenfeld brought fame to the promising young comedian, De Wolf Hopper, away back in 1888, at Wallack's Theatre. Judging by the pictures of Mary that go with advertising announcements of the proceedings, I should say that the happening probably was that she was hit by an automobile or run over by a trolley car.

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The police, while hunting gambling dens in New York last week heard that an alleged "club," named the Lyceum, was in full blast near THE MIRROR office. A sleuth actually did find a sign bearing the suspicious name. Sneaking into the imposing edifice, he saw with his own eyes men and women seated at tables that might have been gaming appurtenances. Visions of a raid arose in his mind—thoughts, too, of medals and promotions. Then Daniel Frohman sighted the new Detective Keen, explained that his house is a theatre, not a "club" and that the guests were Billie Burke and Company rehearsing. Later they raided a "Lyceum Social and Literary Club" up the street. But 'twas a narrow escape for Mr. Frohman.

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A supposititiously well meaning British paper, after observing that the gentle custom of kissing is regarded as almost a crime in Switzerland where, it says, people are locked up and fined for public osculation, makes this incendiary statement: "At some of the railway stations in America, kissing is encouraged by the provision of special galleries devoted exclusively to this form of salute." Perhaps some touring players can enlighten me as to the location of any of the delectable "galleries" with the accent, presumably, on the "gal." It must be confessed that my own rather extended explorations in search of interesting curios have never discovered any such philanthropic institutions in the whole vast expanse of our beloved country. Nor have enquiries among certain acquaintances expert in these matters served to illumine my ignorance. Definite information as to localities, *modus operandi*, office hours, etc., would be deeply appreciated if sent, postage prepaid, in sealed envelopes.

THE CALLBOY.

BELASCO THEATRE AS COURT.

Plans are materializing for the special performances when David Belasco will undertake to prove before Judge Holt of the Federal Court that The Woman is not a plagiarism of Tainted Philanthropy, as Abraham Goldknopf has alleged. The two plays will probably be presented at the Belasco Theatre one day in the first two weeks of October, to carry out Belasco's offer, which Judge Holt accepted at once, to give the two plays on the same day. The Woman will be given first, from 10 a. m. to 1 p. m. Judge Holt, the two commissioners, the litigants, their attorneys, and a few invited guests will be present, and they will be entertained at luncheon. Then Tainted Philanthropy will be given with special scenery and costumes.

"THE MIRROR'S" THEATRICAL BIRTHDAYS

THE MIRROR invites readers to send in notices of their birthdays. They should reach THE MIRROR two weeks before publication. Include past and present engagements as well as date.

AMELIA GARDNER

NORMAN HACKETT

September 4.

SYLVIA STARR, who has supported Rose Coghlan and Max Figman, now with Poli stock at Springfield, Mass.

DORA L. ALLEN, seen in The Lion and the Mouse.

MAY BARTON, for some time with Baby Mine.

CLAUDE H. COOPER, seen here in numerous musical comedies.

AMELIA GARDNER, who appeared here in As A Man Thinks with John Mason.

WALTER MAXWELL, English producer, actor and business manager.

HAROLD MACGRATH, the dramatization of whose novels has made successful stage productions.

ELEANOR MONTELL, talented daughter of Eugenie Blair, well known in stock and productions.

HAROLD RUSSELL, remembered with Montgomery and Stone.

IDA VERNON, one of the links between the past and the present of the American stage, once more to appear with William Hodge in The Man From Home.

September 5.

ESMÉ BERINGER, last season in London with Lawrence Irving as the queen in Hamlet.

GLADYS HANSON, who is to appear at the Republic Theatre here in The Governor's Lady.

ETHEL IRVING, who appeared in Australia last year with her own company.

NELLA WEBB, popular in the London music halls.

BEN IDEN PAYNE, actor and manager, toured abroad with Mona Limerick in her repertoire of plays.

MYRON W. WHITNEY, especially popular in concert and oratorio work.

MARJORIE WOOD, whose performance in Baby Mine was greatly appreciated.

September 6.

CHARLES E. EVANS, who appeared as one of the stars in They Loved a Lassie, and later in vaudeville.

E. L. FERNANDEZ, remembered for his performance in The Wolf.

JAMES LOUNSBURY, seen here with Hattie Williams.

FORREST ORR, recalled for his work in The Spendthrift.

AUGUSTA GILL, last season leading woman in Across the Pacific, now in her twenty-eighth week with the Majestic stock, Utica, N. Y.

September 7.

NORMAN HACKETT, who appeared at the head of his own summer stock company at Toledo and Buffalo, will again star in Satan Sanderson.

HATTIE ARNOLD, well-known Aborn operatic comedienne.

CLAIRE COLWELL, who appeared in the original cast of The Real Thing in support of Henrietta Crosman.

KITTY GORDON, to be seen again in The Enchantress.

E. M. HOLLAND, who last year appeared with James K. Hackett in A Grain of Dust and The Bishop's Candlesticks.

CECILE SOREL, popular French actress.

September 8.

JAMES K. HACKETT, who seems to have found a congenial role in Booth Tarkington's latest play, A Man on Horseback.

FRED ERIC, remembered as the Caliph Abdullah in the New York production of Kismet.

CHARLES J. HARRIS, particularly popular in stock.

WILLIAM WYMARK JACOBS, author and novelist who spent sixteen years in the London civil service.

BERTHA KALICH, now appearing in vaudeville in Mrs. Fiske's one-act play, A Light from St. Agnes.

WALTER PERCIVAL, seen here in George V. Hobart's play, Everywife.

September 9.

MARY HUNTER AUSTIN, author of The Arrow Maker, who has lived, acted and written among Indians and in mining camps.

JIMMY BARRY, who delights vaudeville patrons with rural impersonations.

THOMAS FALLON, seen hereabouts in the role of Dr. Raymond in The Climax.

MAX REINHARDT, the eminent German producer.

WADSWORTH HARRIS, this season with Everywoman, previously with Mrs. Leslie Carter and Otis Skinner.

September 10.

MARIE CAHMERE, popular in melodrama and stock.

JOSEPH JEFFERSON, who occasionally appears in his father's famous role, Rip Van Winkle.

JAMES O'NEILL, JR., several seasons with The Traveling Salesman.

BASSETT ROE, who appeared in London as Cardinal Richelieu in The Three Musketeers.

CARO ROMA, operatic prima donna.

MARIE STUDHOLME, who visited South Africa in 1910-11.

WHAT IS A GOOD PLAY?

IT all depends on how you look at it. If you go to the theatre to be entertained, any play is good that takes you out of yourself for two or three hours; that makes you forget your creditors, the money you have lost, the money you ought to have made if you had only been a bit smarter, the visit of your mother-in-law, or the particular worry or irritation that happens to have settled down on your cabbage patch for the time being.

But those whose soul yearns for lofty and poetic thoughts and sentiments, or those who want to justify the scholarships they gained at college will be satisfied with no lower standard than that set either by Shakespeare, Ibsen, Maeterlinck, or other gilt-edged manufacturers of tragedy. Then there are those who have a surplusage of tears stowed away in their emotional lockers and will enjoy themselves best if they can leave them on the doormat of "East Lynne" or some other maudlin institution.

Again, there is the theatregoer who believes that the soul of enjoyment is laughter, and who turns to farcical comedy or burlesque. Still, again, there are others susceptible only to thrills and capable only of reaching the blissful heights of self-forgetfulness through the medium of melodrama.

If, therefore, a referendum were taken on what constituted a good play, it would be a close contest between such widely different productions as The Merry Widow, Hamlet, The Music Master, and Bunty Pulls the Strings. In other words, any play is a good play that is a worthy representative of its class. But the universal success is not a class play at all, and appeals to almost every taste. It is this kind of production in which the English-speaking stage is sadly lacking at the present time. The play of general appeal is too seldom written nowadays.

The majority of plays begin either in London and New York, and end *in extremis*. But few survive. Why do so very few playwrights succeed? The principal reason is that so rarely does the writer consider the practicabilities of the stage.

I once knew an aspiring librettist, and a mighty good writer, too, who submitted a book to a composer, with a request that he should set it to music.

The composer glanced at the synopsis, and read: "Act 1, an idyllic Summer scene; Act 2, same as Act 1; six months later."

This is an extreme case, but it shows how even a good writer can forget his stage. Just as that author was reckless with his meteorology, so do the majority of aspiring dramatists ignore the first essentials of stagecraft. They present a scene plot that would drive any stage-manager into a lunatic asylum if he attempted to carry it out. They hurl landscapes and interiors, and front scenes at the head of the producer in a hopeless succession. They expect the actors to be lightning-change artists, and they leave the mechanics guessing.

In short, they are usually ignorant of the practical requirements of the theatre.

But even in the case of those who possess sufficient knowledge of stagecraft to carry them through, the proportion of those who present a compelling, smoothly-running play is remarkably small.

They, too, often overburden their plays with dialogue. This is particularly the failing of good story writers. They find it difficult to distinguish between book dialogue and stage dialogue. Lines that read splendidly often act miserably. The art of gaining conversational effect in literature is entirely different from that of making it on the stage.

Another common failing of the aspiring playwright is that of the anti-climax. There is in all great situations a psychological moment that no sensitive artistic temperament should mistake. The success of a play depends almost entirely on how the audience feels at the end of each act. And the close of the play should leave a little to the imagination—something to think about.

The test of a play is whether each act is stronger in situations, and therefore more compelling in interest than the last. This leads me to one of the most frequent shortcomings in construction—the lack of concentration. There must never be a divided interest in the story of a play. The audience requires a simple, direct, clear-cut play, and digressions are usually tiresome. The old school of dramatists had a habit of unfolding their story by long explanatory dialogues in the first act. The present tendency is to let the plot unravel itself as much as possible by its own incident, which is as it should be.

The most essential thing in a play is its human appeal. The playwright must take a direct road to the hearts of his hearers. Sometimes crudely written plays make a forceful appeal and the higher critics charge the dramatist with writing "down to the public."

You can't write down to the public. The public are always above you, for communal thought and sentiment is always greater than individual thought and sentiment, because it is the only reliable reflex of the times.

What is really needed in the making of a good play is less literature and more naturalness. Playwrights too often fail to realize that language is not beautified in its daily use and that there is more slang than poetry in everyday expression. Language should be made entirely subordinate to action. The good play to-day is the play that moves and does not stand still while its leading characters deliver lectures or recitations.

Although loth to admit it as a British subject, I confess that the English stage is much too pedantic and on the whole is falling behind the American standard. The English drama *will* talk. Moreover it will insist on preaching or submitting problems. It either has to be a "Second Mrs. Tanqueray" or "The Passing of the Third Floor Back," both excellent works, but not illustrative of everyday life. The realistically human pictures presented by the leading American dramatists and the magnificent domestic drama that has been evolved in this country leave the English stage with much ground to make up in spite of the few artistic productions that come to this country every season from the other side of the Atlantic.

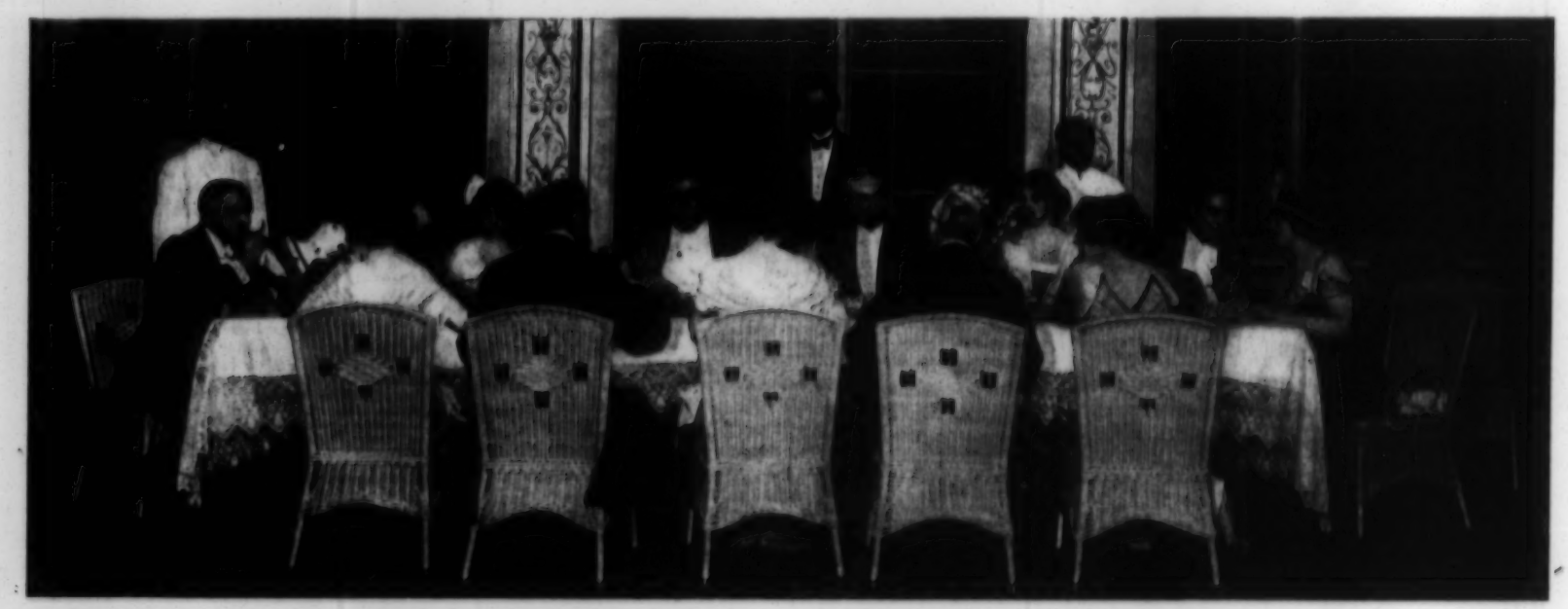
ALBERT GOLDIE.

WANTED: A NEW YORK THEATRE.

The backers of The Charity Girl are trying to figure out where they can find a theatre in New York to bring in their musical play. Business in Chicago is reported to be running to $13,000 and more every week, a good record for the Studebaker, which is by no means a large theatre, and prospects are bright enough to insure a New York appearance. George W. Lederer and Charles B. Dillingham, both of whom are interested, had supposed that the play could be brought to the Globe Theatre before this, but the run of The Rose Maid has been extended, so that it will probably use up all the time at that house until Dillingham's four star production is ready. Now the managers are hunting for another theatre.

"THE 'AFFAIRS' OF ANATOL."

The Little Theatre will re-open with one of Winthrop Ames's own productions instead of with Granville Barker's London company in Fanny's First Play. The first evening bill will be, as originally planned, The "Affairs" of Anatol, the most successful comedy of Arthur Schnitzler. John Barrymore will act the title role in this comedy and the first performance will occur early in October. George Foster Platt will stage the play for Mr. Ames.



Reading from Left to Right—Orlando Daly, Macey Harlam, Mildred Robertovna, Beatrice Noyes, George Seybolt, Robert Fischer, Rachel Arliss, Robert Kegerreis, Franklyn Searight, Ethel Jennings, Beatrice Craven, Hale Hamilton, Katharine Kneired, Walter, Sydney Blair

SCENE FROM ACT III IN "THE NE'ER DO WELL" AT THE LYRIC THEATRE

"READY MONEY" IN LONDON.

James Montgomery's Play Makes a Favorable Impression Abroad.

LONDON, Aug. 13. (*Special*).—Ready Money, the new comedy from the pen of James Montgomery, produced at the Little Theatre last evening, is remarkably clever. Witty dialogue, smart sayings, brilliant repartee delight the interested audience. It has not one dull moment in it and is a series of amusing breath-holding experiences. The scent of tragedy is in the air and yet it is pure "cute" comedy from beginning to end. And it is "worth-while" wholesome merriment; the playgoer has not been tripped into the laughter of fools. Genuine modern comedy, very modern, very American. The idea of the table in the large dining-hall kept by the maitre d'hotel for Mr. Sam Welch's New Year's party, is up-to-dateness personified, whilst the rubbers which the Hon. John Tyler carefully removes on entering the Wall Street office is a neat American touch. Being a modern play, it of course echoes and re-echoes the word *Money*.

The sight of the money proves magnetic and even the pretence of it saves kindly Stephen Baird from ruin. Money is indeed the one power; the electric current of to-day's social life. How far English people have wandered from that past decade—the delightful sixties—when to speak of or to hint at money was considered vulgar!

There is only one effete thing in the whole play, the Hon. John Tyler's side whiskers. But this facial ornament, or rather non-ornament is "coming in." Thus saith the barber of England anyway.

Ready Money is alive, bright, amusing. It simply rushes along at a ripping pace. It is just a trifle like the famous Brewster's Millions in style, and may it have as great a run. The only un-American personage is the villain. He is "international," so at least the programme says. He is a fascinating up-to-date Mephistopheles. He tempts, wins, then looks his blessing as the young lovers rush into each other's arms as the curtain comes down.

N. B. The women in the audience appreciate the business part, the talk of stocks and shares and about mining interests quite as much as the 'peeps' of romance—veritable sideshows, for money is the centre of attraction.

This is the play's weak spot. Woman with either a big or a little W is so much in the background. But the toilettes prove revelations as regards color and fashion and are really a joy to behold.

Hilda Antony does her best as Grace Tyler the heroine, but her part is an insignificant one. She dresses adorably, is sweetly feminine, most unbusinesslike and looks just charming.

There are two strong parts, Stephen Baird, the best type of young American, played by Kenneth Douglas and the Mephistophelian one, Ives Jackson. Here Allan Aynesworth has found success. His acting is very strong, in good taste and full of quiet reserve. He gives Ives Jackson, whom one ought to dislike, an undefinable fascination of character. Kenneth Douglas as Steve does fine work, he is the right man in the right hole. A "little more" and he would have passed the borderland and become merely funny, a little less and the sympathetic playgoer would have yearned for the psychology of passion and the usual necessary love quarrel or elopement. But as he plays it, the heart instinctively goes out to the owner of the "Sky Rocket Mine," whilst that unwhispered desire of every breast, to get the better of the police, causes thrills of innocent enjoyment when the guardians of law and order are discovered to be in the unusual position of the gulled. Both author and actor-manager may be congratulated on the success of Ready Money and it may be expected that both will have plenty of it for many months to come. Ready Money promises to be a stayer.

AMY STEPHENS.

NEW PORTRAIT OF MAUDE ADAMS.

A painting of Maude Adams, by John W. Alexander, president of the National Academy of Design, now hangs in the foyer of the Empire Theatre, where it will be a permanent decoration. This is the first oil portrait of Miss Adams not in character. Mr. Alexander made it after a year's intermittent study and exhibited it this Spring in New York before sending it to the art museum of Pittsburgh, from which it has just been returned to New York. It is a full length portrait, representing Miss Adams, with hands clasped before her, stepping forward as if to greet a visitor.

GALLERY OF PROMINENT CRITICS.

Many an energetic press representative, as well as the direct followers of Thespis, will be glad to see the familiar features of Dr. Caryl B. Storrs in THE MIRROR. Dr. Storrs deservedly fills a place in the gallery of prominent dramatic and musical critics. His work is well-known and highly esteemed by the entire theatrical fraternity. He is the dramatic and musical reviewer of the Minneapolis *Tribune*. Failing health compelled him to abandon the practice of medicine in 1901 and he

DR. CARYL B. STORRS

Dramatic and Musical Critic of the Minneapolis Tribune

went to Minnesota from Michigan. He began work on The Minneapolis *Tribune* as a reporter in the fall of 1901 and filled a number of editorial positions on that paper.

In 1903 he was offered the position of dramatic and musical editor, his work in those fields having attracted some attention from his managing editor. He organized the music department of the *Tribune*, which was the first newspaper in the Northwest to give serious attention to the subject of music. Five years ago he was put in charge of the publicity work for The Minneapolis Symphony Orchestra, and for four seasons has written the explanatory and analytical notes for the orchestral programmes.

MARGARET ANGLIN'S NEW PLAY.

The first performance of Edward Sheldon's new play, Egypt, in which Margaret Anglin is to appear this season, will be given late in September at Albany. Following a week in Pittsburg, Miss Anglin will be seen on Sept. 30, at the Garrick Theatre, Chicago. The cast includes Myra Brooke, Maude Durand, Sally Williams, Juliet Fremont, Carolyn Darling, Wilfred North, Stanley Dark, Henry Vaughan, Elliott Dexter, Frank Currier and others. William Furst is composing incidental music and George Foster Platt is staging the play.

"POLISH WEDDING" IN SYRACUSE.

SYRACUSE, N. Y. (*Special*).—The Polish Wedding, a farce with musical punctuations, was presented for the first time in English at the Empire Theatre last Saturday, under Cohan and Harris management. The production is given without a chorus. Jean Gilbert wrote the music for the German production, and Curt Krattz and George Okonkowski the book. The American version was prepared by George V. Hobart and Jerome D. Kern. In the cast were Valli Valli, Winona Winter, Mathilde Cottrelly, William Burress, Sidney Bracy, Armand Kalisz, Louis Casavant, Genevieve and George Tobin. George M. Cohan and Sam Harris were present for the opening. The Polish Wedding plays in Detroit this week, beginning a run at the Chicago Grand Opera House on September 8, succeeding Officer 666.

REFLECTIONS.

Manager Thomas Ronan of the Powers Theatre, Decatur, Ill., has returned to that city, after ten days vacation at French Lick Springs, Ind.

Alphonz Ethier has been engaged for The Wedding Journey, in which Arnold Daly will star.

The round figures of two thousand are given to denote the number of amateurs who have seen William A. Brady at his afternoon receptions. He is said to have selected sixty as worthy of encouragement, and he will train these personally as he finds opportunity to cast them.

Apparently A. H. Woods desires to find out something more about the way melodrama affects the spines of people in different parts of the country. He will send out five companies in The Common Law.

During the resumed run of Disraeli at Wallack's Theatre, the Liebler Company will have to pay an extra crew of stage hands. The mechanics say that the play is governed by rules for road attractions because it was first produced outside of New York.

A pair of gauntlets worn for many years by Edwin Forrest are now in the possession of Robert Mantell. He purchased them through C. B. Smith, Sunday editor of the Philadelphia *North American*, from J. A. Lehman, an old Philadelphia jeweler.

Cable advices have been received by Weber and Fields from Graham Moffat to the effect that the company to present The Scrape o' the Pen sailed from Liverpool Saturday, and will arrive in Montreal late this week. This organization of Scotch players will remain in Montreal a fortnight for rehearsals, opening in Sherbrook, Can. Sept. 16. They will appear in New York at Weber's Theatre, Sept. 26.

Basil Gill, engaged by the Liebler Company to play the Manchu Emperor in The Daughter of Heaven, arrived in New York on Sunday.

A son was born to Mr. and Mrs. Walter Haynes (Thirza Holt) on Aug. 17, at their home in Jersey City.

George Bernard Shaw's London success, Fanny's First Play, will have its first New York hearing at the Comedy Theatre on Sept. 16, Bunty Pulls the Strings ending its long run with next week.

Mrs. Alberta Gallatin Wheeler, Jr., having accepted $36,000 in her two suits against her banker husband, opened in The Whirl of Society in Chicago on Sunday. Mrs. Wheeler stated that she could not possibly "live" on $300 monthly allimony—she merely "existed."

The Drury Lane production, The Whip, is being imported from London by freight at an expense, it is said, of $5,000.

Geraldine Farrar has canceled her American concert tour because of illness, and is resting in Munich, Germany. The tour was to have preceded her season with the Metropolitan Opera company.

Eleanor Perry, an American soprano, has made a successful concert debut at Trouville, France.

Frank Patton, leading man last season in The Easiest Way, has been seriously ill with typhoid fever at his home, Staten Island, N. Y.

Reginald Lumley and Iris Hawkins were married lately in London.

Miriam Clements will make her first appearance in this country with Lewis Waller. She has been in the original casts of various successful London comedies; and recently played the lead in a revival of The Admirable Crichton.

A remittance from Charlotte Lambert of the Chicago Officer 666 company has been received by the Usher to be forwarded to Pen Kennedy, whose appeal was printed in these columns several weeks ago. Should others of equally kind intentions care to reach him, they may address their letters to Pen Kennedy, Tuberculosis Infirmary, Ward Q, Blackwells Island, New York City. The preferable way is to send money in a registered envelope.

THE MATINEE GIRL

THE MATINEE GIRL

LAURELS green and changeless for Florence Reed. Keen intelligence, an unusual sense of the gradations of emotions, and a voice marvelously expressive and obedient to her will, characterize her portrayal of Bettina Curtis, in The Master of the House.

Josephine Victor, a strong factor in the success of last season's tour of Chantecler, promises to duplicate her success in the feathered play, as Molly, in The Wedding Journey, in which she is leading woman for Arnold Daly.

"Jack Haverly's Daughter" is the name vaudeville managers propose to conjure with if this week's trial of Ida Haverly in an Alice Ives sketch is successful.

These days of early autumn and most other times W. F. Connor wishes he were twins. One of him he would then station at the corner of Fourth Avenue and Thirty-first Street to keep a vigilant eye on the twelve-story building he is there erecting. The other would remain at the desk of the private office of the Studebaker Theatre, controlled by Dillingham and Connor, on the Lake Front. But being merely one, he has converted himself into a human pendulum that is sure to have swung to Chicago when you want to see him in New York and to be on the swing New Yorkward when you yearn for his presence in Chicago. Therefore the irreverent George W. Lederer, joint guardian with him of The Charity Girl, describes him as "The Colossus of Chicago, with one foot in East River, the other in Lake Michigan."

A cousin, though twice removed, of Mary Anderson, a grand niece of J. B. Polk, the actor, and a great granddaughter of former Governor Lowe of Virginia, is the unique little person who is playing June, the part created by Charlotte Walker in The Trail of the Lonesome Pine. Miss Walker remains at the head of the first company playing that drama of primitive life in the South. Little Miss Lowe of Virginia heads the second company which last week opened in Salem, Mass.

Miss Lowe, of eyes as blue and lake-like and innocent as a babe's, sun colored hair and the delicious drawl, is twenty-three and has been on the stage since, at fourteen, she joined the Rush Street Theatre stock company in Chicago. A year later she was starring in The Little Detective. Two years of this and she became a member of the Coming Through the Rye company in which Frank Lalor starred. Stock work in Dallas, Houston and New Orleans, prepared her to follow Gertrude Elliott and Eleanor Robson as Glad in The Dawn of a To-morrow.

Though New York hasn't seen her, I predict that it will and to its satisfaction, for truthful critics have told me she is a worthy successor of Eleanor Robson. Besides, she has that most rare gift, absolute sincerity and childlike naturalness.

Peter Pan may be musicalized, and The Little Minister, under the title Lady Babbie may be operaized, for Alice Nielsen. Such plans are at least, in the air. It would be an interesting and not unfitting spectacle, the dropping of these Maude Adams garments, with new music garniture, on the shoulders of the girl who leaped into fame as the star of The Fortune Teller and who maintained it even to the grand opera heights. It is an auspicious omen that one of her present managers, Charles Wagner, is a grandnephew of the immortal Richard.

Eva Davenport, who delighted Spring audiences with her Lady Jane in Patience, and who is carrying some Gilbert Sullivan airs and roles into vaudeville next month, is not an American comedienne, as she has been hailed by uninformed writers for the press. Miss Davenport uttered her first a-a-a-s o-o-o-s e-e-e-s in Australia, and it was of a lad who was a countryman of hers of whom she told this story at tea in her apartment near Riverside Drive.

"The little chap was suffering his first examination in history," said Miss Davenport. "His teacher asked: 'Johnnie, who was George Washington?' 'He was a great general' the little fellow replied, 'and though he was an American, he always told the truth.'"

JOSEPHINE VICTOR

Leading Woman in The Wedding Journey, in Which Arnold Daly Will Star

Eleanor Moretti, who has the European habit, has returned from her annual jaunt to the small continent. London and Wales claimed her attention on the journey, which she finished last week.

Carlotta Nillson sends greetings from Bad Meiningen—says that she had a restful and invigorating summer in the Black Forest, and that she sails back on *La Provence* September seventh. Do you know that Miss Nillson is a playwright? One, so an old craftsman assured me, of exceeding promise, and, he believed, early performance.

Volney Streamer, librarian for The Players, may publish the memoirs of Lydia Thompson. When that beautiful player's daughter, Zeffie Tilbury, who is in private life, Mrs. Woodthorpe, wife of the stage manager of William H. Crane, returns from the family's vacation season at Bradley Beach, the final arrangements for placing the interesting volume between book covers will be made.

William J. Hurlbut is back from Camp Rejuvenation, in the Adirondacks, a fatter and happier man. His play A Strange Woman, originally written with Mrs. Fiske in mind as the heroine has fallen by the shifting lots of the stage to Mrs. Leslie Carter.

When I asked Orrin Johnson what of himself, he made strange reply. "She has been chosen to sing The Lotus Flower at Milan," he answered and I found he was talking, as usual, about his adored niece, she with the Alice Nielsen voice and personality. Gertrude Shannon, formerly of Louisville, now of Milan, is the brightest star in the firmament of his hopes.

The three Errol Dunbars, Senior, Mrs. and Junior, are simple lifing on a high grass farm near West Chester, Penn.

Elsie Janis likes watermelon. There's no crime in liking watermelon. There isn't even any special distinction in having a keen appetite for that watery fruit. But it is the degree of the young star's preference for the pink tinted, succulent edible that makes it a matter worthy of record. An actor, whose route was parallel with Miss Janis's for six weeks, declares that he never looks upon a tricolored slice of melon without thinking how ideally other such slices had framed Miss Elsie's face at supper after the theatre.

"I never saw her at table but that she bowed to me over a two story slice of juicy watermelon, and to watch her eat it is as much a delight as watching her impersonation of Eddie Foy. Whenever I read a poet's ravings about supreme delight," he said, "I shall think of Elsie and her continuous performance of watermelon."

Ernest Stahl, who refers to himself as "The proud father of Rose Stahl," and who was so dramatically stricken with blindness last month while watching a play in Trenton, is slowly recovering twilight vision in the Pocono Mountains of Pennsylvania, whither his daughter took him after his affliction. To her he sends occasional postcards, proving the slow return of his faculty of vision.

Edith Ellis, with three plays a-playing and royalties from the same accruing, has views on economy for women which she likes to recite between intervals of writing plays and rehearsing companies.

Recently the Matinee Girl telephoned Miss Ellis to her Ninety-fourth Street apartment announcing her determination to call. Meekly the playwright bent her shoulders to the infliction.

"Take the subway" she advised. "It will bring you to our door."

"No," responded this scribe. "I prefer the air and the top of the Fifth Avenue stage."

"There you go squandering a nickel," retorted Miss Ellis. "That's the way with women. When they make money they don't know enough to keep it."

THE MATINEE GIRL.

PERSONAL

BRADY-ISMAN.—William A. Brady and Felix Isman tried to motor to Middletown, N. Y., on Aug. 26 to see the former's production of Little Miss Brown. Their automobile broke down, however and they might have been lost forever but for the timely appearance of Mayor Gaynor of this city who rescued them in his own motor car.

CRANE.—William H. Crane is returning from Germany to begin his fiftieth year on the stage. His debut was made at Utica, N. Y., July 13, 1863, in The Daughter of the Regiment. It is proposed to have a jubilee dinner for the veteran comedian at the close of the coming season.

CREWS.—Laura Hope Crews will be starred by Henry Miller this season in a new play by A. E. Thomas, entitled The Black Flag.

DAMROSCH.—Walter Damrosch is returning from Lake Champlain to rehearse his new opera, The Dove of Peace, which is to be produced out of town on Oct. 17.

FILKINS.—Grace Filkins returned from Europe last week, bringing along the manuscript of a new play in which she may soon appear.

FORBES.—James Forbes returned to his desk in the Hudson Theatre building last week after summering at Croton-on-Hudson, N. Y. He has completed a new comedy.

HAMILTON.—Hale Hamilton has the title role in The Ne'er Do Well.

HARVEY.—Martin Harvey has deferred his American tour in Œdipus Rex, which had been announced for this season. He is now arranging with Professor Max Reinhardt for the latter's collaboration in another impressive spectacular revival at Covent Garden, London.

KAELRED.—The leading female part in The Ne'er Do Well is played by Katharine Kaelred, whose photograph, taken by White, appears on the cover of THE MIRROR this week.

ROW.—Arthur Row has an article, "The Greek Theatre in California," in the September number of *Outdoor World and Recreation*. It is illustrated by Arnold Genthe and shows pictures of Julia Marlowe as Lady Macbeth, Sarah Bernhardt as Phaedre, and Margaret Anglin as Antigone.

WILLIAMS.—Hattie Williams, wearied of Parisian "creations," has offered patriotically a prize for a real American gown, to be designed and put together in this country and made of native materials.

JOTTINGS OF THE STAGE.

Officer 666 patrolled his beat at the Gaiety Theatre for the two hundredth time on Aug. 21.

A cablegram received by Klaw and Erlanger from Franz Lehar, composer of The Merry Widow, The Count of Luxembourg and other operas, states that a gala performance of Eva was given at his home in Bad Ischl in honor of Emperor Joseph's eighty-second birthday. Lehar received an ovation for his direction of the orchestra.

Burford Hampden will again be seen in the leading role in The Blue Bird, for which his father, Charles Hampden, is stage-manager. Accompanied by his father and mother, he returned recently after summering in France and Italy.

W. C. Elmendorf has been engaged for the coast tour of George Sidney's 1912 edition of Busy Izzy, opening in Columbus, O., Sept. 29.

Louis Persinger will make his American debut as soloist with the Philadelphia Symphony Orchestra in October.

Leon Rains, leading basso at the Royal Opera, Dresden, will make a concert tour in America, beginning in December.

John Jeffery Farnol is to come to this country from England in the near future to make arrangements for the production of two plays based on his novels, "The Broad Highway" and "The Money Moon."

The Girl from Montmartre has been helped along by the addition of several new numbers. Hattie Williams has a spicy song, Richard Carle and William Danforth have a ghost duet, Alan Mudie and Moya Mannering have a sentimental dance, and the chorus have a new ensemble number, "Merry Troopers," by Ralph Nairn.

HALE HAMILTON

Formerly Get-Rich-Quick Wallingford, Now The Ne'er Do Well

Sallie Fisher has been added to the cast of The Woman Haters' Club. After her return from the country last week, she was talking over various plays with A. H. Woods for starring vehicles, when he was called to a rehearsal of The Woman Haters' Club. She went along, and it was then and there decided that she should take the part of the widow in the play.

Eva Scott has succeeded the late Mrs. Fred Martell (Burke Eldredge) with the Prince Ellwood players in The Sunset Trail.

Managers Weiser and Bear, at the Grand Opera House, Decorah, Ia., are redecorating and remodeling the theatre to make it second to no house in the State.

Florence Webber won the woman's golf tournament at Indianapolis recently.

Eleanor Page Spencer, who has been studying the piano in Europe, has returned to Rochester, N. Y., and probably will be heard in concerts in this country.

Richard Carle has gone in for real estate and has purchased several farms at Long Branch, N. J., where he expects to raise an extraordinary number of geese.

Elsie Jane Wilson, an Australian actress, has been engaged to play the Vampire in A Fool There Was under Robert Campbell's management. Rupert Julian is engaged for the same company.

Amalie Birnbaum, violinist, is to be imported from Germany for the faculty of the Chicago College of Music. She has studied under John Johann Kruse, Carl Markees and Professor Joachim.

Suit for divorce was instituted last week in this city by Florence Scovel Shinn against her husband, Everett Shinn, artist and author of sundry playlets, one of which has been successful in vaudeville.

The Countess de Koretich, who won favor in Europe as a toe dancer, is now working as hospital nurse down in East Broadway, and is said to prefer her present occupation to her stage dancing.

David Bispham fell down and broke an ankle at the Bohemian Grove, San Francisco, one day last week.

William Courtenay, Joseph Kilgour, and other members of the company presenting Ready Money at the Maxine Elliott Theatre, witnessed a final dress rehearsal in that theatre of the second company which H. H. Frazee sent out last week. This company, which opened at Peoria, Ill., on Sunday, includes: Hans Robert, Edwin Mordant, William Crimans, Robert Lee Hill, E. A. Eberle, Everett Butterfield, Carl Harbor, Louis Kimball, Clyde Allison North, Smith Davies, Edward Lehay, Jean de Goussac, Thomas Benton, Jessie Glendenning, Virginia Irwin, Isabelle Winloche, and Naomi Weston Childers. James Montgomery, the author, will remain on tour with the company during its first week of preliminary performances.

Constance Collier arrived in New York early last week, leaving directly for Chicago to join the cast of Oliver Twist, remarking that the only vacation she had had this season was the trips to and from London. All Summer she has been playing Nancy to Sir Herbert Tree's Fagin at His Majesty's Theatre, London.

The run of Fine Feathers in Chicago, originally for four weeks, has been extended indefinitely by H. H. Frazee.

Gertrude Hutcheson is now singing the role of Annabel in Robin Hood at the Knickerbocker Theatre.

THE STAGE AND THE SPEAKING VOICE

(*Continued from page 5*)

not be confessedly conscious of his instrument. Anxiety to achieve a distinct enunciation and tonality only too often fails to convey the deeper message entrusted to him in his lines. He defeats his own efforts towards an impression of sincerity. We have all seen how the study of elocution can rob youth of his (and more often *her*) right to audible expression. Purity of tone, like purity of womankind, must be accepted without question or elucidation. Declamation is a strait and narrow avenue to the Eden of dramatic illusion. Yet if there were more American actors and actresses who could declaim English blank verse, who could respectably read Shakespeare, there would be fewer calamities and comedies in the staging of our tongue's greatest tragedies.

The appeal of drama to us as a people is poignant and perennial. The actor, in a way, has become both our moral and aesthetic leader. He articulates our problems, revivifies our emotions, and redirects us to a comprehension of the sanity and fullness of life. While he amuses he both teaches and preaches. The alertness, the decisiveness, the graphic quickness of the American mind has made drama the most adequate exponent and interpreter of American life. But this very alertness and quickness of mind, this impatience to achieve, has left America itself somewhat contemptuous of the way in which it utters its messages. It has so much to utter! And self-examination may so often seem like circumlocution!

Our voice is our character. Involved in our method of speech are all our past history and our present aspirations. In the American voice you get the haste, the abstraction, the impatient energy and the consequent nervous fatigue which is characteristic of American life. Tangled with it, too, is that spirit of disdain for long-accredited authority, that touch of revolt, inherent in a nation born of revolution. In the voice of our mother country, England (when, of course, it chances to be an educated one), we find reflected the somewhat heavy leisure, the authority, the self-reliance and the consciously achieved dignity of English life. As our drama tends more and more towards sincerity, as it becomes more and more realistic in note and theme and method, the more dissatisfied we become with this exotic Anglian accent which we borrowed when we had the pioneer's propensity for borrowing. When national experience, crude, if you will, but still vital and compelling, is struggling to express itself on our stage, we cannot acknowledge it as our own when it comes to us with a Piccadilly lisp or a Dundreary drawl. Before national aspiration can articulate itself, it must have a national voice with which to do so.

So it behooves the American actor to arrogate to himself this function which he has let slip from him. In the domain of voice he must become an umpire and an apostle. He must dignify drama by making it an authority in the matter of the spoken word. He must constitute himself the enemy of slovenly English. He must establish a criterion towards which the unthinking may aspire. He must fix and standardize his native tongue, so that parochial absurdities and incongruous localisms and community accents may disappear, as the dialect of the once self-immured mountaineer is disappearing. He must go from Coast to Coast, the true teacher and preacher of the American tongue.

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THE EDITOR'S LETTER-BOX

BAD FAITH OF MANAGERS

To the Editor of THE DRAMATIC MIRROR:

SIR.—There seems to be an idea abroad among theatrical folk of to-day—an idea which I believe to be rapidly gaining ground—that there is much need of reform in the business methods or inner-workings of our profession.

I used the word inner-workings to denote the process by which all the big and little wheels of this huge institution are wound up and set in motion; the chorus girl and the leading woman, the $20 a week novice and the $300 a week favorite, discovered, interviewed and selected for their various roles.

Mr. Brady has come forward and announced that he will see personally all applicants with histrionic ambitions. It is true, Mr. Brady seems to be indefinitely postponing the crucial moment, while we keep panting up the long stairs of the Playhouse—I believe though, now, the elevator is running—only to learn he is still out of town. However, this is a good beginning in one direction, and the promise, *if kept*, will undoubtedly bring good results. Next, THE MIRROR, in an excellent editorial article, bespeaks more courtesy and consideration for this great army of unemployed actors and actresses, who storm the agents' and managers' offices at this time of year.

Finally, a young gentleman who signs himself "Jack" in the same issue of THE MIRROR, Aug. 14, goes so far as to suggest a time-saving device by means of which, at an appointed hour, every would-be Sarah Bernhardt or Sir Henry Irving should have their hearing. And now, if I, in turn, can add another small voice to what I hope will soon become an uproarious out-cry, I shall feel that all the long, weary months I have passed in looking for my engagements, with their long list of disappointments and deceptions, have not been entirely wasted. They have given me, through personal experience, an insight into what I believe is an almost incredible lack of principle among some of our employers in dealing with their employes. Discourtesy is one thing; but unkept, and never-intended-to-be-kept appointments, broken promises, broken faith, is quite another. One is a want of refinement, the other a want of morals. It is morally wrong to tell a man you will give him the part if it is open, knowing all the while that you will not give it to him under any consideration. It is morally wrong to "promise to do all in one's power" for an applicant—as one manager with unlimited power has written me—without the slightest intention of doing anything. It is unjust to treat people as though their time were of no value, to tell them to "Come back Monday," simply because that is a convenient method of showing them the door.

Let us have a speedy end of all these misleading practises. We are tired and sick at heart from being deceived. We wish to know quite truthfully, where we stand and what our chances are. Let these business dealings be honest, straightforward, to the point. Ideals in art are all very fine, but first let us have ideals in everyday conduct. The two are not incompatible. JILL.

FORREST STANLEY AND EMILIE MELVILLE.

LOS ANGELES, CAL., Aug. 20, 1912.

Editor of THE DRAMATIC MIRROR:

SIR.—Replying to M. S., Brooklyn, asking about Forrest Stanley, he is leading man at the Burbank Theatre, Los Angeles, Cal.

A. S. M., Englewood, N. J.—Emilie Melville is also at the Burbank Theatre, Los Angeles, Cal. EDWIN H. HEILL.

NO.

SAN FRANCISCO, July 29, 1912.

To the Editor of THE DRAMATIC MIRROR:

SIR.—To decide a bet, will you kindly inform me, through your paper, as to whether or no Lillian Russell produced the opera, An American Beauty, in London, England, which theatre and the date.

MARIE PARKER.

♠

M. H. SALZER.—Dorothy Morton this season is in The Mardi Gras Ball.

♠

G. T. T., Boston.—Wilson Melrose is a member of an artistic family. His great-great-grandfather was the celebrated portrait painter, Charles Wilson Peale, who put on canvas the first likeness of George Washington. The stage career of Mr. Melrose, that began about fifteen years ago, was opposed by his family, who wished him to join the ministry. He left his home in Des Moines, Ia., and secured an engagement as heavy man with a small road company. Since that time his rise has been rapid. Besides appearing in support of players of the caliber of Nat Goodwin, Julia Marlowe, and Amelia Bingham he has headed stock companies in Boston, Philadelphia, Quebec, and other large cities.

♠

Valyeam.—A letter addressed to any of the managers named in your letter, to New York city, will reach its destination.

♠

E. C. WEEKS.—Dan Daly died March 26, 1904.

♠

X. Y. Z., Columbus, O.—THE MIRROR has no available data on the roster of the Helen Grayce Stock company.

♠

A. S. M., Englewood, N. J.—Edward Mackey is now at the head of his own stock company at Olentangy Park Theatre, Columbus, O., season to close Labor Day.

♠

STELLA MACROM, Brooklyn.—Apply to the Brooklyn *Eagle* for the information.

♠

X. Y. Z., Baltimore.—We have no reliable data about Edith Helena, formerly of the Aborn Opera company. We are informed that she was originally a vaudeville performer. Your suggestion will be considered.

♠

J. V. M.—Apply to A. H. Woods, 1483 Broadway, for the roster of Thomas E. Shea's company. William Holden is at the West End Theatre, New York. THE MIRROR is not informed of the present whereabouts of Belle Jeanette.

♠

W. S. R.—A letter addressed to William Faversham at 1441 Broadway and E. H. Sothern, care of Messrs. Shubert, 1416 Broadway, will doubtlessly reach them.

♠

J. S. K.—The date was Aug. 30, 1902.

FOUR STARS COMMENCE REHEARSALS.

Rehearsals for The Lady of the Slipper, in which four stars—Montgomery and Stone, Elsie Janis, and Joseph Cawthorne—will soon appear, began yesterday (Tuesday) at the Globe Theatre, this city. The company includes Lydia Lopoukowa, Aliene Crater, Dave Abrahams, George Melville, Gene Revere, Douglas Stevenson, Florence Williams, Helen Falconer, Peggy Woods, Edna Bates, Victorine Hays, Lillian Lee, Vernon Castle, Irene Castle, Vivian Rushmore, and Marie Gordon.

RECORD OF DEATHS.

GRACE ORR MYERS, daughter of Annie Myers, died on Aug. 19, at Rockaway Beach, N. Y., aged thirty years.

MRS. TODA HARRIS, mother of Harris Harris, of The Moulin Rouge and of Sydney Harris, treasurer of the Globe Theatre, in this city, died at Hot Springs, Ark., on Aug. 27, aged fifty-eight years.

CHARLES MOROK, known for his daring circus feats under name of "Diavolo," having originated the loop-the-loop acts on bicycle and automobile, died at his home, Brooklyn, N. Y., on Aug. 25, of typhoid fever, aged thirty-five years.

MRS. FLORENCE CLARK LOCKWOOD, leading woman of the Henderson Players, of this city, died on Aug. 25, at her home, Brooklyn, N. Y., aged thirty-eight years. Mrs. Lockwood was well known in literary circles for her lecture work and artistic Shakespearean readings, and had been affiliated with the Henderson organization since the commencement of their Summer season; her work as Rosalind in As You Like It having attracted much favorable attention. She leaves a husband and four children.

NATHANIEL D. JONES, the old-time Boston actor, died recently. He was seventy-four years old. Known popularly as "Nat" Jones, he is best remembered by veteran theatregoers as a member of the stock company at the old Boston Howard Athenæum, in the days of Sol Smith Russell, Harrigan and Hart, and Tony Pastor. Later he was in the company at the old Globe Theatre, Boston, and in various road companies, supporting James O'Neill, Helena Modjeska, Tomasso Salvini, Edwin Booth, Lester Wallack and other stars. For many years he was a resourceful stock actor and as late as 1908 he appeared at the Castle Square Theatre, Boston. Mr. Jones was one of the founders of the Boston Lodge of Elks. His father was Dr. J. S. Jones, author of The Silver Spoon and other plays of the early days.

MARGUERITE SAXTON, remembered for her work with Edwin Booth, Kate Claxton and others of prominence, died last week at a hospital in this city, aged sixty-three years.

NORA DECARLI, who had been leading woman with German companies in Milwaukee and Chicago, died in Berlin, Germany, on Aug. 17.

EDWARD MAYR, known as a member of the Minneapolis Symphony Orchestra and as a composer of meritorious music, died at the Greenfield, Wis., Sanitarium on Aug. 10, of tuberculosis, aged twenty-one years.

ARTHUR L. BARR, vaudeville performer, died on July 14 at the Waverly Hills, Ky., Sanitarium.

EDMUND M. WHEELWRIGHT, architect of the Boston Opera House, the Boston Museum of Fine Arts and other notable edifices in the same city, died on Aug. 14 at the Elmwood Sanitarium, Thompsonville, Conn., of melancholia, aged fifty-eight years.

HARRY M. PRICE, German comedian, husband of Madeline Price, better known as Madeline Diston, died on Aug. 17, of ptomaine poisoning. Interment was made in Greenwood Cemetery.

J. W. MOY, who had been rehearsing for The Underworld, was killed near Pelham, N. Y., on Aug. 22. His hat blew off while he was riding on a train, and in an effort to regain it he lost his balance and fell from the car.

WILLIS LEONARD CLANAHAN, poet and dramatist, died recently in St. Louis, Mo., aged forty-five years.

CHARLES L. MOLLEN, a stage employe of the Armory Vaudeville Theatre, Binghamton, N. Y., and member of the Sixth Battery, N. G., N. Y., was thrown from his horse and killed during the recent engagement between the "Reds" and the "Blues." Mr. Mollen had a military burial.

WILLIAM RUSH KEAGY, formerly with Eddie Foy and the Shuberts, died in this city on Aug. 13, being injured in a fall from a window. He was twenty-nine years of age.

JAMES KILDUFF, a prominent member of the Lambs and the Players, died on Aug. 15 at his home, Long Beach, N. Y., of cancer of the stomach, aged fifty-two years.

PETER CALLAN, of the old-time Electric Four, died at his home, Brooklyn, N. Y., recently. He retired from the stage in 1888 to open a restaurant in Brooklyn.

JOHN M. BRICE, a retired negro minstrel, committed suicide by shooting himself in San Francisco on Aug. 16. He had played at one time with Thatcher, Primrose and West.

In Memoriam.

In memory of my little friend, WILLIE H. DONOVAN, boy soprano and character artist, who died Sept. 1, 1909:

"A blossom of rare promise
Plucked by the hand of Destiny
To bloom in a Fairer Clime."

CHAUNCEY OLCOTT.

ALLARD BROS. CONTROL THE HAMMOND

Allard Brothers figured most prominently in the closing of the three-year lease for the Hammond Theatre, Hammond, Ind. In a recent issue of THE MIRROR, it was stated erroneously, that the lease went to C. G. Kingwill, former manager of the house. The Allards also manage the Orpheum Theatre. It will be the policy to present high-class attractions at the Hammond, while the Orpheum will continue its vaudeville bills.

LISLE LEIGH.

LISLE LEIGH.

The above is an excellent character portrait of Lisle Leigh. Miss Leigh recently opened with Amelia Bingham, and is booked for the entire season with this organization on Western time, playing leading business. There can hardly be mentioned a more experienced actress than Lisle Leigh. Miss Leigh began with children's parts with Lawrence Barrett, Frederick Warde, and John McCullough. Among the well-known stars whom she has supported were Kyrle Bellew, Sol Smith Russell, and Oliver Doud Byron. Miss Leigh successfully presented in vaudeville a number of sketches, among them The Kid Glove Man, by Edward Elsner, which she produced over the principal circuits for four years. She has played five hundred parts during her stage career, and has made many friends for herself in the different cities where she has appeared successfully in stock.

JUVENILE BOSTONIANS HOME AGAIN.

The Juvenile Bostonians, composed entirely of girls, are home again in Seattle, Wash., after a season in Canada, the Middle West, and Honolulu. They opened at Ye Liberty Theatre, Honolulu, in The Ransom for four weeks. They visited the famous volcano of Kilauea. Before leaving Honolulu the "kiddies" were invited to a musicale given at Washington Place, the present home of Queen Lilioukalani, who paid the girls many compliments. The company will now remain in Seattle until starting upon their ninth season.

NEW THEATRES.

A firm of architects representing Charles P. Taft, of Cincinnati, O., has drawn plans for a new theatre to be erected on the site of the La Salle Opera House, Chicago. Work will be begun after the run of The Girl at the Gate, which opens at the La Salle Sept. 1. The new house will bear the name of the present one and already has been leased to the corporation operating the theatre now standing.

The Martin Theatre, Lock Haven, Pa., has been completed. It has a seating capacity of eleven hundred and is an entirely modern playhouse, costing approximately $50,000. The scenery has been supplied by the Twin City Scenery Company, of Minneapolis, Minn. H. H. Martin owns the theatre, which will be managed by A. C. Candor, who is booking attractions for the season to open Aug. 27.

The old Salina, Kan., Opera House is to be replaced by a new ground-floor theatre, seating 1,000 persons, modern in all respects, and to be ready for opening about Oct. 1. W. P. Pierce, of St. Paul, Minn., is owner of the building and Archie W. Blue is manager.

Another new theatre is planned for Brooklyn, N. Y., plans having been filed for a $150,000 playhouse at Fourth Avenue and Fifteenth Street, to seat 2,000 persons.

A new theatre, with a seating capacity of 1,062, is to be built in Clarksburg, W. Va. It will be used for high-class traveling companies, and according to present plans will be completed by Thanksgiving Day. R. C. Lafferty is president of the Clarksburg Theatre Co., W. P. Swager vice-president, and Charles Alexander, secretary and treasurer.

A new theatre, to be called the Empress, is being built in St. Louis, Mo., at a cost of $150,000. It will seat 1,800 people.

Sullivan and Considine plan to erect a new theatre in Oakland, Cal., and are looking for a suitable site that can be leased for twenty-five years. The theatre is to have a seating capacity of 2,000.

Philadelphia capitalists propose building a new vaudeville house in Atlantic City, N. J., at a cost of $100,000. The theatre will be on the site of the old Solus Theatre, between New York and Kentucky avenues.

JOHN CORT RETURNS.

Will Have New Theatre in Bronx — Cort Theatre Will Open About Nov. 15— Royal Theatre About Dec. 16.

John Cort, general manager of the Northwestern Theatrical Association and president of the Authors' Producing Company, has returned from an inspection tour of his Western interests with glowing reports of conditions throughout the entire territory, and, despite the fact that this is election year, anticipates one of the best theatrical seasons of the present decade.

Mr. Cort announces that in association with Frank Gersten they will have completed by Dec. 15 a new theatre in the Bronx that will be known as the Royal Theatre. The house will be situated at the corner of Westchester and Bergen avenues and 150th Street.

The Royal Theatre will have a seating capacity of 2,500, with 1,000 seats on the ground floor. There will be a balcony and gallery, and spacious boxes on each floor. The aisles will be unusually wide, graduating from four to six and one-half feet. There will be ladies' retiring rooms and gentlemen's smoking and lounging rooms on three floors, the first of which will be on the mezzanine floor, which will be devoted entirely to this purpose. Each of the rooms for ladies will be supplied with writing desks, telephone service, maids in waiting, etc. The auditorium will be decorated in rich gold and red color schemes with silk tapestry covering the walls from the five-foot marble wainscoting to the ceiling. The draperies will be in gold and the carpets will be made to harmonize. The sounding-board will show a beautiful painting of a scene from the second act of Aida. The exterior of the building, which will be on a plot 138 x 200 feet, will be of steel and concrete, with a granite and limestone front. It will contain the largest spans of steel girders of any theatre in the city, as the cantilever system of construction will be employed.

The stage will be forty feet deep, one hundred and thirty feet wide, and seventy feet to the gridiron. There will be eighteen dressing-rooms, four of which will be on the stage floor, equipped with baths. The lobby will be spacious and will be finished in Italian marble.

The house will be opened on Dec. 16, at an investment of $750,000. Mr. Cort has arranged to supply it with attractions direct from Broadway.

The Cort Theatre, in Forty-eighth Street, just east of Broadway, which is in the course of construction, will be completed about Nov. 16, and will have for its first attraction Laurette Taylor in J. Hartley Manners's new comedy, Peg o' My Heart, under Oliver Morosco's management.

About the Christmas holidays, Mr. Cort will have a new theatre completed in Boston, thereby giving him the desired outlet for the many new productions that he will make this season.

SEASON OPENS FOR LIEBLER COMPANY.

Pomander Walk began at Denver, Aug. 26, the 1912-13 season of the Liebler Company. On Saturday there were openings in three other cities, Disraeli in New York, The Garden of Allah in Chicago, and The Man from Home in Boston. In New York George Arliss will give his two hundred and eighty-eighth performance of the Louis N. Parker play at Wallack's Theatre, with the following cast: Elsie Leslie, Margaret Dale, Marguerite St. John, Oscar Adye, Arthur Eldredge, Charles Carey, and Lelie Repton. In Chicago The Garden of Allah was performed at the Auditorium, with Dorothy Donnelly, Lawson Butt, Arthur Forrest, Jose Ruben, John Maurice Sullivan, and Edwin Brandt in its leading roles. In Boston William Hodge began his sixth season in The Man from Home. Gertrude Hitz is Mr. Hodge's new leading lady, with Ida Vernon, Leonora von Ottinger, Harold Russell, Charles Wellesley, Echlin P. Gayer, Henry Harmon, and J. J. Gardner in their familiar roles.

On the first of September, at the Illinois Theatre, Chicago, Oliver Twist was again seen, Wilton Lackaye playing Fagin; Marie Doro, Oliver; Constance Collier, Nancy, and Edmund Breese, Bill Sikes. Others in the company were Madeleine Louis, Charles Harbury, W. T. Carleton, Howard Gould, Harriet Ross, Charles Rogers, Pell Trenton, and Frank A. Lyons. At the Hudson Theatre, New York, early in September the George C. Tyler company makes its first venture with H. B. Warner in Rudolph Besier's comedy from the German, Buxi. In the cast will be Violet Heming, Frederick Bond, Frank Losee, Sydney Booth, Muriel Hope, Harold Hartsell, F. C. Moseley, Theodosia de Coppett, and Charles Dowd.

On the sixteenth of September, at Powers's Theatre, Chicago, the George C. Tyler company will stage for the first time in America Macdonald Hastings's London success, The New Sin. The English company includes two leading men well known in this country, Julian L'Estrange and Cyril Keightley. Toward the end of September, at a theatre to be determined later, Robert Loraine will return to New York in Man and Superman. He brings with him the company now appearing with him in England, May Blayney, Sydney Valentine, and G. W. Anson being in support. Later will come the first New York production of George A. Birmingham's General John Regan and several other plays.

Preparations for The Daughter of Heaven at the Century Theatre are so elaborate that the opening has had to be postponed again, this time to November. The Children's Theatre may have its opening in the same month. About the holidays Madame Simone, who is to appear in a new play by Louis N. Parker and D. Devere Stackpole, and The Irish Players who have added several plays to their repertoire, will return to this country. Lady Gregory's band will be reinforced by the addition of Maire O'Neill, their leading lady, who was unable to accompany them last season on account of illness. At about the same time John Barrymore will be seen in Cooper Hoyt, Inc., a compedy, by Hugh Ford, general stage director for the Lieblers, and Richard Bennett will make his stellar debut in a new play by Joseph Medill Patterson, author of The Fourth Estate.

DEATH OF MASSENET.

Julien Emile Frederic Massenet died in Paris on Aug. 18, aged seventy years. He was born at St. Etienne, France, in 1842, and, after serving in the army, became an ironmaster. Under his mother's tutelage, however, his musical genius was developed, and he received a thorough education at the Conservatory of Music.

When twenty-one he won the Prix de Rome, and went to the Eternal City, where he remained two years. Returning to Paris in 1867 he married one of Liszt's pupils. Through the influence of Ambroise Thomas La Grand Tante was produced at the Opera Comique. It was apparent then that Massenet was a skilled musician. Don Cesar de Bazan was produced in 1872, and five years later Massenet had his first operatic success, Le Roi de Lahore. After that Massenet wrote Heriodiade, Manon, Le Cid, Esclarmonde, Le Magi, Werther, Thais, Le Portrait de Manon, La Navarraise, Sapho, Cendrillon, Griselidis, Le Jongleur de Notre Dame, Cherubin, Ariane, Therese, Bacchus, and Don Quichotte.

When Le Jongleur de Notre Dame was produced by Oscar Hammerstein at the Manhattan Opera House Massenet's name became known in this country. Massenet originally had written the opera without a female part. It was produced in Paris with success, but when the score was changed, Mary Garden played the title role.

Massenet also wrote several orchestral pieces. He was said to have acquired a fortune.

ROAD AND REPERTOIRE

RECORD AT WIETING OPERA HOUSE.

The Reis Circuit is claiming a record for the year for the Wieting Opera House, Syracuse, N. Y. On Aug. 31 the theatre had registered fifty-two weeks of business, still with two weeks to run without a break. During the regular season the house had a few dark nights, but it has been continuously busy since Feb. 26 with the Ralph Kellard Stock company. William J. Carey, of Rochester, backer of the company, has already profited to the extent of $25,000, according to rumors, and the organization will continue to Sept. 7. The Blue Bird will play at the Wieting the following week, and the house will then be closed a week for necessary repairs, a new stage floor, and improvements in dressing rooms. The regular season will open Sept. 23 with E. H. Sothern and Julia Marlowe.

During the stock season the company laid off just three nights so that regular attractions could be played, first the Weber and Fields Jubilee, then Al. G. Field's Minstrels, and this week The Kiss Waltz. More or less comment was excited by the appearance of Al. Field, a syndicate attraction, at the Wieting instead of at the Empire Theatre, controlled by Klaw and Erlanger. Moses Reis says that attractions from both the syndicate and the Shuberts will be booked during the season.

The Kellard Stock company will probably open at the Wieting again Easter week.

CLOSE THEATRES ON SUNDAY.

The new city administration of Denver, Colo., has decided to enforce all the laws on the statute books, many of which have been a dead letter for the last twenty-five years. A start in this direction was made Aug. 24, when all places which sold liquors on Sunday were ordered to cease the sale. Even the most exclusive clubs, the Denver Athletic, Denver, and University clubs were affected, much to the disgust of the members, who claim a private club is the same as a man's home and free from the interference of law in such matters. The theatres have all been served notice that performances on all Sundays hereafter will be considered an infringement of the statutes and offenders will be punished. There have been many protests over this last edict, and it is probable that there will be suits to contest the validity of the action if the Mayor or sheriff tries to enforce it. Denver has been a wide-open town on the question of Sunday amusement, and its citizens resent any attempt to curtail their enjoyment.

SEASON STARTS IN BROOKLYN

The regular season was opened last Saturday night in the majority of Brooklyn's playhouses. Henry Miller opened his second year in The Rainbow at the Broadway Theatre to a capacity house. Mr. Miller is supported by a strong company, and was given a cordial welcome by the patrons of that playhouse.

The Grand Opera House, which has been a moving picture and vaudeville theatre for the past two years, has undergone a complete change of policy for this season. The theatre, which is now under new management, was opened on Labor Day with Edna May Spooner in The Price She Paid. The management has booked a long list of well-known attractions to follow.

"THE MILLION" IN SPRINGFIELD.

SPRINGFIELD, MASS. (*Special*).—The Million which had its season's opening at the Court Square Theatre Aug. 15-17 pleased three good-sized audiences, and was distinguished by an unusual gathering of the Henry W. Savage forces. Mr. Savage himself, T. Daniel Frawley, his general producer; Madison Corey, his general manager; Percy Heath, who is doing the general press work for the Savage enterprises just now, owing to the illness of James Sheegren, and Representatives Robert E. Evans, and E. Richard Schayer, all being present. The next Court Square attraction was Rose Stahl in Maggie Pepper Aug. 31. The Gilmore opened Aug. 26, with The Social Maids.

Work has begun on the new Bijou Theatre which George A. Whitney, of the Bijou Amusement Company, will build adjoining and taking in the present structure on Worthington Street. Manager Knight has made the Bijou the leading moving picture house of the town. Starting in a store that seated 225, a half dozen years ago, it grew to the present handsome theatre seating 950, and cannot accommodate its patronage. The new house to seat 3,000 will be ready Dec. 1, and will have a stage large enough for any production.

EDWIN DWIGHT.

PLANS OF WILLIAM MORRIS.

William Morris, besides importing from England the four-act drama, The Blindness of Virtue, will conduct American tours of his own star vaudeville company, of Harry Lauder, and of Annette Kellermann. Miss Kellermann's present London season has been a real triumph, she having been billed over Wilkie Bard, the British favorite, and Cecelia Loftus. Mr. Morris will conduct also another tour of this country for Sirota, the Hebrew cantor, who made a sensational success here last season.

ROAD NOTES.

Tunis Dean will resume the management of the Academy of Music, Baltimore, Md., for the season to open Sept. 30. The preliminary season of vaudeville will be managed by Samuel Nixon's son, Fred G. Nirdlinger.

The American Theatre, St. Louis, Mo., opened on Aug. 16 with The Shepherd of the Hills.

W. W. Freeman, the new manager of the Colonial Theatre, Columbus, O., plans some radical changes during the coming season.

The Common Law was the attraction at the opening of the Majestic Theatre, Jersey City, N. J., Aug. 26. The house has been thoroughly overhauled under the supervision of Manager Frank E. Henderson.

The opening of the remodeled Schultz Theatre, Zanesville, O., Aug. 12, was an event of unusual interest among theatregoers. "Billy" Canning has returned as manager and W. W. Varney is treasurer. From present indications the Weiler will be dark this Winter. Quimby's picture house is doing a capacity business.

Charles Wonders, advance agent for the Flourney and Hill Wild West Show, now playing in Ohio, is visiting his parents at Bellefontaine. The show has been at Olentangy Park, Columbus, for several weeks.

Martin Lehman, manager of the Orpheum Theatre, Kansas City, Mo., has returned after spending the Summer on the Pacific Coast, and announces that his house will show many stars during the coming season. The combined Orpheum and Keith circuits will give the West many acts that they have not been able to secure before, and he promises his patrons a banner year.

The Gayety Theatre, Hoboken, N. J. previously used for stock will be devoted exclusively to road plays.

The Berchel Theatre, Des Moines, Ia., opened Aug. 22 with Dave Lewis, in Don't Lie to Your Wife. Among the attractions for the season are Officer 666, The Fortune Hunter, The Pink Lady, The Spring Maid, The Trail of the Lonesome Pine, The Goose Girl, and Get-Rich-Quick Wallingford.

Adelyn Bushnell, who has been spending her vacation at her home in Thomaston, Me., left for New York last week to join the Western company, going to the Coast in The Confession. Miss Bushnell is the promising young actress who played the ingenue role in The New Code with Tim Murphy last season.

The Auditorium Theatre at Newark, O., on the Moore chain of theatres, which has been running moving pictures all Summer under the management of Fred E. Johnson, opened the Winter season with Billy Allen's Musical Comedy company week of Aug. 19, playing to splendid business the entire week. Mr. Johnson took charge of the Auditorium last March, going there from the White Theatre, McKeesport, Pa., and he has made many changes in affairs at his new location. During the Summer the house has been completely renovated. The bookings for the season embrace many first-class attractions, the first of which will be The Spring Maid Aug. 31.

R. W. Marks opened his road tour Aug. 19 at the Opera House, Smith's Falls, Ont. Special mention should be made of the work of May Bell Marks, Nina Bruns, Arnold C. Baldwin, Charles Morse, and Loyd Neal.

J. A. Maddox, who has acted as general representative at Olentangy Park, Columbus, O., during the past Summer, has been appointed manager of the Colonial Theatre. J. F. Luft will be manager of the Southern Theatre.

The Royal, the new theatre in Worcester, Mass., and the second largest in New England, was opened with vaudeville by S. Z. Poli on Labor Day. Joseph C. Criddle, for ten years manager of Poli's Theatre in Worcester, has been appointed manager of the Royal.

Harry J. Bryan is now manager of the Fuller Opera House, Madison, Wis.

JUVENILE BOSTONIANS ON LAWN OF ROYAL HAWAIIAN HOTEL, HONOLULU.

AMONG THE PUBLICITY MEN

One of the press representatives who does not believe in "dog" and "lost jewelry" stories is Charles Emerson Cook, now in his fourteenth year as dispenser of publicity for David Belasco. Mr. Cook was interested in

CHARLES EMERSON COOK
General Press Representative for David Belasco

theatricals before he graduated from Harvard, class of 1893. In addition to editing the *Harvard Crimson* and corresponding for papers in New York, Boston and Chicago, he established the annual theatricals of Delta Upsilon and wrote criticisms for the Boston *Herald* and the Boston *Budget*. When he received his degree he became regular critic for the two papers.

It was a criticism of The Heart of Maryland which drew David Belasco's attention to him, and Mr. Belasco made a friendly promise that one day, when he became a regular Broadway manager, he would wish to have the services of Mr. Cook. The promise became fact when Mr. Belasco produced Zaza. He made Mr. Cook special press representative of this play in 1899, and sent him to London with Mrs. Leslie Carter for a season of five months in 1900. Mr. Cook is credited with having introduced American press agent methods of the dignified sort into London. One of his "stunts" was to keep up a discussion of Zaza when a member of the House of Parliament introduced a bill to censor the censor for having allowed such a play. The Summer before Du Barry was produced Mr. Cook also issued the story of the purchase of the famous chateau in Versailles. One of Mr. Cook's recent stories was the long-distance telephone conversations between switchboards of The Woman companies in New York and Chicago last Spring.

Mr. Cook makes it his boast that he has never given out a fake story. He believes that there should always be a substantial basis of fact or definite news value in everything of a publicity nature sent out from the Belasco office. He was one of the first to recognize the value of the magazines for theatrical pictures and articles. In leisure moments he has made personal contributions to such magazines as *McClure's, Strand, Ainslee's*, and he has written several librettos, including the books of The Red Feather and The Rose of the Alhambra. Mr. Cook was the founder of the Friars, organizing the club originally for press agents.

The typewritten sheets which keep newspaper men informed of the Liebler Company doings have contained frequent references of late to "beauty acquisitions." Gertrude Hits, new leading woman for William Hodge, recently won a prize offered by the Cleveland *Leader* for the most beautiful American actress. Then W. W. Aulick or Theodore Liebler, Jr., discovered that some one had called Basil Gill "the handsomest player that has stepped on the stage since Kyrle Bellew made his debut at Wallack's." Reminders of that declaration have been frequent.

The old trick of anonymous letters has been worked again for publicity, this time by the management of Maud Hall Macy, now appearing at Proctor's Fifth Avenue Theatre in a new "underworld" sketch. The *Morning Telegraph* carried a story that each performance on the two-a-day plan would be fraught with danger, after the letters Miss Macy had received warning her not to play.

Several of the New York papers on Thursday carried the story that Margaret Greene, the attractive leading woman in Ready Money, had a narrow escape from bleeding to death on the stage when handcuffs that she was manipulating shut and tore an artery in her wrist. It took both a doctor and a policeman to remove the handcuffs.

For the benefit of those who wish to learn how a New York policeman can be found when he is wanted, consult the programmes of the Maxine Elliott Theatre. In the back appears this small item: "For H. H. Frazee, general press representative—E. A. Weil."

Twenty-four sheet posters of Ready Money, seen in all parts of the city, now have a single sheet slapped somewhere on the edge, "The London and New York Hit." It is the fashion to take advantage of a flying start.

That Chicago may become properly impressed with the fact that A Winsome Widow is going to visit the city, Leon Friedman has been in Chicago for the last week. He will continue to make his headquarters at the Colonial Theatre there until A Winsome Widow appears, probably Sept. 9.

An almost classic mistake was made by H. Whitman Bennett when he spoke of the Hippodrome entertainment in the Shubert press sheets as Under Two Flags. He now has it correct as Under Many Flags.

The press department of Henry W. Savage's office is taking advantage of Frederick Rycroft, who presides over the musical department. They have sent out a story that he takes graphophone records from aspirants who venture into booths in his office, and listens to these records afterward. The story compliments the press agent to the extent that it went as far as Chicago, where a young woman read it. She sent a record to Mr. Rycroft, and he liked it. He wrote and thanked the young woman with some compliments on her voice, but he declined to engage her at such long distance. Later he found that the record had been made by Tetrazzini. But what was the use of telling the story except as a joke on Rycroft?

Speaking of J. J. Rosenthal, Walter Floyd, manager of the Walker Whiteside company, tells a few stories of Jack Rosenthal, the six-year-old member of the family. Jack announced in all seriousness some days ago that he had grown so tired of seeing his name in print that he was thinking of changing it. He had considered the abbreviation "Jack Rose," but he dropped that out of respect to the bald-headed gambler. Young Jack is still bothered by his name.

An exceptionally neat booklet has been sent out to advertise Kismet. On the front cover are the words, "This is the Story of Fate Which the Poets Call Kismet," and on the back cover is some Arabic which perhaps means the same. The booklet is made up of the praise of New York critics, with sienna cuts set in on every page.

Humor, conscious or otherwise, is generally contained in at least one item of every sheet that J. J. Rosenthal sends out from the A. H. Woods office. He says that Jane Bliss, engaged for The Woman Haters' Club, weighs two hundred and thirty-five pounds, and that, if she weighed a pound less, she could not have qualified for the part. "It is stipulated in this stout lady's contract," adds Mr. Rosenthal, "that she is to have a seat all to herself when the company is traveling."

The representative of the Liebler Company, in Chicago, is Frederick Donaghey, formerly general press representative for William A. Brady. He is somewhat busy these days with all of the Liebler openings, particularly The Garden of Allah, which is featured in Chicago to the same extent that The Daughter of Heaven is in New York. Advance sales for the spectacle are said to have broken all Chicago records. According to latest accounts, Mr. Donaghey is having troubles of his own in housing the bare-legged Arabs. Not a hotel would take them, and he started to secure camping permits for them on the lake front, where they will be favored with many breezes.

Accounts of that performance of The Merry Countess at Newport continue to come in. The mere magnificence of the Vanderbilt ball was enough in itself for Associated Press dispatches on the morning after, and then stories began to leak out about the entertainment of the company. The show girls gave sad accounts of a ride up from the railroad station to the Vanderbilt home in express wagons—awful thought for girls accustomed to limousines—and how they had to dress in their hotel rooms. They said they "got even" later when they ate supper under a tent and the millionaries slid into chairs beside them. So many stories of the troubles of Morris Gest in dragging the girls away to catch their train, and the girls turkey-trotting in the street, went abroad that most newspaper readers in the country heard about The Merry Countess. The Kansas City *Star* carried a heading about "The 400 and the Chorus." The New York *Times* offered a statement from Lee Shubert, that the company had every courtesy it had a right to expect. And space was found for an opinion of Melville Ellis.

Nellie Revell comes under the heading of publicity men by virtue of her occupation. Also because a notice of Miss Revell's activities was sent in by a mere man of Chicago. He informs THE MIRROR that "she returned to Chicago and was warmly welcomed by the press, which has given her more space than vouchsafed to any other agent who ever made Chicago."

Edwin Wallace Dunn was seen in Syracuse for a few hours on Saturday evening. He wanted to see what A Polish Wedding was like. After it was over he sent press wires to six New York papers, eight Chicago papers, and four in Detroit.

Slips of paper, which bear a marked resemblance to yellow-backed treasury certificates, have been placed at all of the hotel newsstands and at box-offices of the Shubert theatres. They are, of course, advertisements of Ready Money. At the same places appear small circulars, "Where Shall We Go To-night?" and inside are names of Shubert theatres and attractions.

THE FRANK SHERIDAN PLAYERS.

At Keith's Union Square Theatre last week the Frank Sheridan Players offered a burlesque in one act by Mr. Sheridan, entitled Why Sciatica Stayed at Home, a travesty on the typical rural drama, mildly suggestive of More Sinned Against Than Usual. It may serve to amuse if enlivened considerably in action and dialogue. Helaine Hadley as Sciatica, a farmer's daughter, for whose love the comic hero and absurd villain battled desperately, carried off the acting honors and attested her superiority to the role. The other players were Richard F. Sullivan, Henry Fenwick, and Horace Newman.

VAUDEVILLE NOTES.

Henrietta de Serris has sued the Interstate Amusement Company, of St. Louis, for $2,800, alleging breach of contract.

Mrs. Gene Hughes, playing the Orpheum circuit, was compelled by the game laws to discard an aigrette while playing in Oregon. The Audubon Society and the local game warden objected to her feathers.

B. S. Muckenfuss has been delegated to manage the new branch of the United Booking Offices in Atlanta, Ga.

William Jones, dancer in the St. Louis Odeon, collapsed after a performance on Aug. 10, and upon recovery stated that he would request the manager to let him off with a shorter turn in future.

E. O. Child has been appointed assistant manager of the Oakland, Cal., Orpheum.

Alpine Blitch, weighing six hundred and thirty pounds, an attraction at a Coney Island, N. Y., side show, was married there on Aug. 18 to Louie Henry Allen, a showman, tipping the scales at only one hundred and thirty-five.

Neil Schmidt, after swimming across San Francisco Bay, declined many offers from vaudeville managers, wishing to attack Annette Kellermann's mile swimming record of 32 minutes 44 seconds, before appearing on the stage. Miss Schmidt claims to have made the mile in 29 minutes.

The Tri-State Vaudeville Managers' Association was organized at Pittsburgh on Aug. 14, being composed of managers in Pennsylvania, Ohio, and West Virginia. J. W. Duffy, of Clarksburg, W. Va., was elected president; V. O. Woodward, Sandusky, O., first vice-president; J. L. Bartram, Charleston, W. Va., second vice-president; C. Frantz, Marietta, O., Pittsburg, secretary; J. Fennimore Lee, New York, treasurer. Directors: J. A. Moore, Wheeling, W. Va.; Harry B. Polack, Pittsburgh; Samuel Hanauer, Beaver Falls; J. Buttermore, Scottdale, and C. G. Couch, Carnegie.

Alfred Hollingsworth, who for two years was associated with Julius Steger in The Fifth Commandment and The Way to the Heart, and who had given up the stage to write and produce moving pictures, has returned to vaudeville, being engaged by Daniel Frohman for Detective Keen. Mr. Hollingsworth, after leaving Mr. Steger, produced his own sketch, The Love Wager. During the last season he was connected with the Kinemacolor company as lecturer on the Durbar at the New York and Garden theatres, and also in the Maritime Provinces. He also arranged a short concert tour for his wife, Beatrice North, who made a favorable impression in Little Boy Blue.

Ines Schautau will sing with the Hiner Band, Kansas City, Mo., during the balance of the season, before resuming her work on the stage.

Charles Bugah-Turner is touring the Pacific Coast on the Sullivan-Considine circuit with Molasso's Pantomime company in La Petite Gosse.

Signor Wachter, who was compelled by illness about a year ago to give up his business here and go West, has returned, and has opened offices in the Columbia Theatre Building, where he will manage and produce acts. Besides introducing a number of Western vaudeville turns, Mr. Wachter will present for the first time in America Margarethe Torak, a Hungarian performer.

Harry G. Bates, now playing with Hal Davis's company, has patented a device that will practically assist in trunk packing, and will serve as a clothes rack betimes.

Julius Steger, after rehearsing The Master of the House, is to begin the longest vaudeville tour yet booked consecutively for a dramatic act, presenting the playlet Justice.

Gerald Griffin has made a pronounced hit in England in a one-act version of Edward Owings Towne's comedy, Other People's Money.

Joe Adams, who has been operating a Washington, D. C., café, will return to the stage, heading his own burlesque company, the Rosebuds.

Eva Tanguay returned to New York recently after a rest at her home, Holyoke, Mass., to play a few vaudeville engagements hereabouts prior to beginning her whirlwind tour of the country on Sept. 30.

Leo Roy will work alone this season and is having a new act written. He is now at his Summer home, Kew Beach, Toronto, Canada, on Lake Ontario.

Two new links will be added to the chain of Orpheum theatres on Sept. 5, when the Sherman Grand, Calgary, and Empire, Edmonton, Can., will become Orpheum circuit houses.

After three years' absence, Virginia Harned makes her reappearance in vaudeville at B. F. Keith's Orpheum Theatre, Brooklyn, next week in her own sketch, The Call of Paris, supported by Charles White, Jane Gordon, and A. Karpe. Miss Harned is writing a four-act play.

Mr. and Mrs. Harry Houdini sailed for Europe last week on the *Kaiser Wilhelm II.*

Rivers and Milne, London attorneys for Cecelia Loftus, write that their client has no sister. Her name had been mentioned with a divorce action brought in this country by a woman said to be her sister.

Tom G. Baker, until lately manager of the Los Angeles Lyceum, is now managing the Orpheum, Calgary, Alta.

Eleanor Gordon, in the playlet, Light Housekeeping, has been well received in Boston.

London is reported as shocked by a new sensational dance introduced by Gaby Deslys and Harry Pilcer at the Palace Theatre. Mlle. Deslys offered a disrobing scene of much daring.

Betty Martin and George B. Whitfield, ex-stock broker, began a tour at Peekskill, N. Y., on Aug. 29, in a new playlet, The Blue Envelope.

Eva Davenport will appear in vaudeville at the Bushwick Theatre, Brooklyn, N. Y., Sept. 9, in songs from Gilbert and Sullivan operas.

Ethel Barrymore's vaudeville tour of twelve weeks on the Orpheum Circuit, begins next Monday at the Majestic Theatre, Chicago. She will present The Twelve Pound Look, with Percy Standing, Harry Morgan, and Suzanne Sheldon in the cast.

Marshall P. Wilder has a new agent, Louis Wesley, who will handle Mr. Wilder's bookings hereafter. He also has new features, The Cobbler, running fifteen minutes, and his monologue of twenty minutes, making a thirty-five-minute act. Many new stories have also been introduced with Mr. Wilder's new monologue.

B. F. Keith has engaged Theo. Bendix for his Bendix Ensemble Players, composed of instrumentalists noted for their solo work as well as ensemble playing. Mr. Bendix has secured Siegfried Philipe, Danish baritone, and offers the act at the Union Square Theatre this week.

Daniel Frohman has secured through Sanger and Jordan the vaudeville rights to a one-act play, Trapped, by Frederic Arnold Kummer.

STOCK COMPANY NEWS

VIRGINIA MILLIMAN,
Recently with Teck Theatre Stock in Buffalo. Soon to Play in New York.

THE OLD STOCK AND THE NEW.

"Our actors are not trained—that is, our younger actors. They are not versatile. We feel the need of the old stock company system, which was the most perfect training school of the actor. Look at the older players—the disappearing generation—and at ours. Every one of them was a product of the stock company. Are equally capable actors coming along to take their places? I think not." The foregoing is from an English paper quoting Sir Arthur Pinero in reference to theatrical conditions in England, and to a degree the statement applies to this country as well.

We have the companies; we have the theatres; we have the audiences to support them; we have the plays and the directors to arrange their production, but except in rare instances we lack the artistic spirit that, in the companies Sir Arthur Pinero no doubt referred to, developed actors of individuality and resourcefulness. Weekly changes of plays tend to bring machine-made performances. Each move of each player is according to a precedent established by a previous production and too little scope is allowed actors in the development of characters.

None the less, it is an encouraging sign of the times in this country that new companies containing directors and players of recognized ability and high purposes are springing up. In time they may be yet more plentiful, and meanwhile it behooves the young actor to make the best of companies that exist.

George Arliss, too, is quoted in an English publication on the subject of stock, and what he says is well worth repeating:

"Have I any special views as to acting? Well, such views as I have embodied in a little lecture to the graduating students of the American Academy of Dramatic Arts.

"The gist of that essay was this: If you want to learn to act endeavor to get into a stock company. Keep on playing different parts and never lower your standard.

"If all the actors around you are bad, stagey actors, never mind; you can't help that. Keep in your mind always the methods of those actors whom you wish to emulate, but never copy any queer and individual mannerisms which you may have observed in your ideal actor or actress. It is never a good thing to cultivate a mannerism in order to gain popularity.

"Above all, remember that you can do more for the success of your career by leading a decent, respectable private life. One of the greatest attainments of the actor is restraint—exercised on and off the stage."

Mr. Arliss is right. And just there the stock company exercises a strong influence. It imposes work on the actor, and work is the antidote of evil influences.

THE STOCK MAN.

CORDIAL WELCOME FOR PLAYERS.

The Marlowe Players at the newly-decorated Marlowe Theatre, Chicago, received a cordial welcome from the press of the Western city on their inaugural. Eric Delamarter, of the *Inter-Ocean*, said it was the best stock company seen in Chicago in years, while O. L. Hall, of the Chicago *Journal*, declares the company to be equal to the demands of the best theatres of the Loop District. Last week Agnes Dorntee appeared as Mary Jane in Mary Jane's Pa, with Ian Maclaren as Hiram Perkins and Louise Randolph as Portia Perkins. It was the first opportunity afforded Miss Dorntee to prove her artistic worth. She is the youngest member of the Marlowe Players, and is an artist of charm and talent. The Witching Hour and Her Husband's Friend will follow.

ANOTHER NEW MANNERS PLAY.

Laurette Taylor and other members of the Alcazar Stock company at the Alcazar Theatre, San Francisco, Cal., presented for the first time last week J. Hartley Manners's new comedy, The Wooing of Eve. The play was well liked, and Miss Taylor scored as Eve Alverstone, a sensible and shrewd young woman of the world, who visits the London home of her uncle, John Rodd, a captain of industry, and finds him on the verge of bankruptcy, his youthful wife ready to elope with a worthless scamp and his seventeen-year-old daughter about to be forced into marriage with a man whom she does not love. Throughout three interesting acts Eve is engaged in putting this troubled household in order.

PERCY MELDON TO DIRECT.

Percy Meldon has been sent to Bridgeport, Conn., to relieve C. Wilson Hummel as stage director of the Poli productions. Mr. Hummel, who is one of the most popular members of the company, will continue to act. In A Gentleman of Leisure Aug. 26-31 Robert Cummings, Edward Van Sloan, and Marguerite Starr gave capital performances. This week, Thais.

SEASONABLE PLAYS.

Louise Randolph will present with the Marlowe Players at the New Marlowe Theatre, Chicago, a series of special plays appropriate to the season. The first such play will be The Servant in the House, which will be done Christmas week. Nathan Hale is to be done the week of Washington's Birthday and a Shakespearean revival the week of Shakespeare's birth. Agnes Dorntee, Isabelle Gunn, and Martha Messinger have joined the Marlowe Players.

STOCK PRODUCTIONS IN LYNN.

The Lindsay Morison Stock company opened at the Auditorium, Lynn, Mass., Aug. 19, with Lady Windermere's Fan. Anna Cleveland, Frances Woodbury, and James S. Barrett played leading roles. Leah the Forsaken was given last week, and Alias Jimmy Valentine is the current offering.

STOCK CHANGES IN PROVIDENCE.

With Going Some for the final attraction, the Albee Stock company closed its season at Keith's Theatre, Providence, R. I., last week. The permanent stock company at the Empire Theatre, with Lovell Alice Taylor and Homer Barton playing leads, opened on Labor Day in The Gamblers. In the roster are John T. Dwyer, heavy roles; Roy Phillips, juvenile; Irving Lancaster, character roles; Miss Daggett, ingenue; Miss Darling, character roles; John A. Preston, stage-manager; Miss MacMullin, Fred Sutton, and Malcolm Clifford, utility.

HOLDEN PLAYERS IN CLEVELAND.

The Holden Players opened their fourth stock engagement at the Cleveland Theatre, Cleveland, O., on Sept. 2, in Her Great Match. The Colonial Stock company will conclude its season week of Sept. 9, playing The Wolf. May Buckley, Jack Halliday, Reginald Barlow, and Aldrich Bowker will be in the cast.

BROOKLYN WELCOMES FAVORITES.

BROOKLYN, N. Y. (*Special*).—The new company which inaugurated the stock season at the Greenpoint Theatre last Saturday in The Spendthrift was given a royal welcome. Adra Ainsley and Robert Gleckler were seen in the leading roles with Gilberta Faust, William Macauley, George S. Fisher, Jerome Storm, Geraldyne Bergh, Leonora Bradley, John M. Roche, and Harry McKee in the cast. Frank Whitebeck, who managed the Temple Players in Camden last year, has taken charge of the management of the Greenpoint, with Harold Hyvia in the box-office.

The ever popular Crescent Players opened their regular season in A Woman's Way Aug. 31, with the majority of the old favorites in the cast. Mabel Montgomery made her first appearance at that theatre as leading woman, with George Allison in the opposite role. Kate Blancke and William Evers also made their first appearance. Mr. Briggs, Joseph Eggerton, Charles Scofield, and Issadore Martin, who have been members of that company for several seasons, were accorded enthusiastic receptions.

A large audience welcomed the members of the Lyceum Stock company on Aug. 26 in The Cutest Girl in Town. Pearl Gray made her initial appearance as leading woman. Practically all of last year's company were retained by the management.

Harry MacDonald and Emma De Castro, who for many seasons were popular members of the Lyceum Stock company were billed as headliners at the De Kalb Theatre. They appeared in a playlet, The Salesman and the Girl, from the pen of Ullie Ackerstrom.

The Gotham Players opened in The Thief, with Mae Desmond, a popular member of last year's company in the title-role. Alfred Swensen, the new leading man, made his first appearance in Brooklyn. There were only two members of last year's company in the cast, but Kate Woods Fiske and James Kyle MacCurdy will return to the Gotham in the second week's offering. Frank Fielder was one of last year's popular members to be retained by the management.

J. LEROY DAUB.

SAME COMPANY TO RETURN.

A stock season was instituted at the Empire Theatre, Providence, R. I., Labor Day, with practically the same company that played at the house earlier in the year. The Gamblers was the initial attraction, with Lovell Alice Taylor and Homer Barton in the leading roles.

STOCK COMPANY IN BALTIMORE.

Myrtle Bidgen and George L. Kennedy are the leading players in the Klimt and Gazzolo Stock company that opened at the Halliday Street Theatre, Baltimore, Md., Sept. 2, in The Gambler of the West. Among other well-known players in the company are Madlyn Jourue, Robert Graceland, Edward Hubbard, Mildred Bell, and William C. Morrisey.

ACADEMY STOCK OPENS.

JERSEY CITY, N. J. (*Special*).—After three years of vaudeville and moving pictures the Academy of Music was opened Aug. 26 with the Jay L. Packard Academy Stock company in A Wife's Peril to excellent patronage. The production was a good one. Excellent performances were given by Cameron Clemens, E. D. MacMillan, Earl McClellan, Frank Elliott, Bessie Sheldon, Charles Reilly, Marie Clifford, Margaret Gallagher, Gladys Montague, and Dorothy Clark, a clever child actress. How Baxter Butted In is the current offering. Cary MacAdow is the house manager for Frank E. Henderson, and E. D. MacMillan is the stage director.

Raymond Whitaker and the Clinton Players put on Looking for a Wife at the Bergen Airdome 26-28 to fine business. As Dan Gillespie Mr. Whitaker made a hit, and he was well supported by Dorothy Raymond, Julia Varney, Adelaide Prince, Mr. Richardson, and Mr. Purdon. The staging was good. The Manhattan Stock co. followed 29-31 in My Uncle from India.

The renovated Orpheum Theatre was opened for the season Sept. 2 with the Orpheum Players in The Liars. W. J. Kelly and Maude Gilbert are playing leads, with Jimmie Jameson as the ingenue. When Knighthood Was in Flower follows.

WALTER C. SMITH.

CATHRINE COUNTISS LEAVES PORTLAND.

Cathrine Countiss and her company closed a successful engagement at the Heilig Theatre, Portland, Ore., Aug. 26-31, in Her Own Way. On Aug. 28 the College Equal Suffrage League of Portland entertained at a luncheon in honor of Miss Countiss, who gave a clever talk in the interest of woman's suffrage. Sidney Ayres, leading man with Miss Countiss, is enjoying a vacation in the mountains, fishing and hunting.

George L. Baker, manager of the Baker Stock company, has selected Alice Fleming as leading woman for the coming season, and he is now on an extended tour in Eastern cities for the purpose of obtaining other capable actors for his company.

STOCK NOTES FROM OAKLAND.

Frances Slossom, leading woman at the Liberty Theatre, Oakland, Cal., will close her engagement Sept. 9 in The Fourth Estate. Franklyn Underwood, leading man, will close one week later in The Witching Hour. Jack Jackson, the manager of the Liberty, left Aug. 21 for a two weeks' trip to Banff and the Canadian Rockies. Manager George L. Bakers, of the Baker Stock company, Portland, is spending a couple of weeks at Oakland as the guest of Franklyn Underwood and Frances Slossom. Manager Bishop, of Bishop's Players, announces a four weeks' engagement of Andrew Mack, who will open Sept. 16 in Tom Moore.

EDMOND ELTON,
For Three Seasons Leading Man with Poli Players in Hartford, Conn.

OPENS SEASON IN "ZAZA."

Eleanor Cleveland, at the head of her own stock company, opened a season at the renovated Lyric Theatre, Bridgeport, Conn., Aug. 26, playing Zaza. Harry Ingram, the leading man of the company, had the part of M. Defrene. The production was finely staged and pleased large audiences throughout the week.

HUDSON PLAYERS CLOSE.

The stock season at the Hudson Theatre, Union Hill, N. J., was closed last week with an exceptionally effective production of The Third Degree. At no time since she joined the company has Gertrude Dallas appeared more to advantage than when playing Annie Jeffries. Her acting, natural and sympathetic as it was, became unfailingly appealing and increased in interest as the play progressed. Performances of distinct merit were given by Frank Monroe as Richard Brewster and Lynn Overman as Howard Jeffries, Jr. Among others in the company were Ione McGrane, Roy Fairchild, Dennis Clugh, Lewis Wood, J. Arthur Young, and James Malaidy. The vaudeville season opened Labor Day.

ALBEE STOCK COMPANY CLOSES.

The Albee Stock company closed a long season at Keith's Theatre, Providence, R. I., last week, presenting Going Some for their farewell attraction. The vaudeville season opened Labor Day.

CLOSING WEEK OF DENVER STOCKS.

DENVER, COLO. (*Special*).—Lakeside began its final week Aug. 26 with The Right Princess, written around the personality of Maude Fealy by Clara Louise Burnham. Miss Fealy and James Durkin played the leading roles most acceptably. Alfred Hudson was good as a valet, Marcia Harris did well as a New England aunt, Lynn Pratt, Eleanor Carey, Enid Markey, and Helen Collier also appeared well. Mr. Durkin and Miss Fealy will go at once to play leads with the Alcazar Stock in San Francisco for a term of eight weeks, after which they plan to go on the road with The Right Princess.

For its final week Elitch's Gardens presented Helen Ware in The Awakening of Helena Richie, and again Miss Ware showed her versatility. She was fascinating as usual, and pleased the patrons even more than in previous productions. Bruce MacRae played Dr. King with his customary finish. Eugene O'Brien played the leading male part exceptionally well, so much so that one can't help wishing he had been with this company the entire season. Walter Edwards appeared as Dr. Lavendar. Helen Thebus was excellent as David. Clarence Handyside, Janet Dunbar, and Forrest Winant were all well cast. This has been the most prosperous Summer season Denver's stocks have had. There seems to

be an awakened interest in stock performances, and the moment seems ripe for some manager to try a permanent Winter company here GRANVILLE F. STURGIS.

STOCK COMPANIES IN NEW YORK CITY.

Cecil Spooner and her stock company at the Metropolis Theatre revived The Hypocrites last week, giving an evenly creditable presentation. Miss Spooner's own work as Rachel Neve was one of her happiest impersonations, while Rowden Hall, Howard Lang, Frederic Clayton, and Hal Clarendon shared honors. Others, all worthy of mention, were James J. Flanagan, John Martin, Albert Gardner, Marquita Dwight, Ricca Scott, Elizabeth Whipps, Retta Villiers, May Kelly, and Myrtle Mac Namee. This week, The Fourth Estate.

The Climax was capitally enacted last week by a quartette of the Prospect Theatre Stock company, and was greatly enjoyed by large audiences. The smaliness of the cast enabling Irene Timmons to take a rest, Julia Atkinson charmingly portrayed the only female part in the play. Paul McAllister made a fine music master, Walter Dale offered a capital performance as his son, and Harmon MacGregor excellently depicted the doctor. This week, Mother.

The Manhattan Opera House Stock company pleased a large attendance last week in Mrs. Wiggs of the Cabbage Patch, and are presenting The Easiest Way as this week's bill.

With a margin of many thousand votes to spare, Eda Von Luke won the "leading woman contest" at the West End Theatre, and received the Buick automobile offered by Corse Payton. The car was shown on the stage in the course of the first performance of In the Bishop's Carriage, in which the popular young leading woman gave a delightful performance as Nance Olden. Others who appeared to advantage in last week's production were Claude Payton, William A. Mortimer, E. H. Beck, Eugene Frazier, H. E. Hampshire, Joseph Bradley, Harry Mack, Robert Robinson, W. H. Jarrett, Charlotte Wade Daniel, Grace Fox, Dagmar Lennett, and Edna Earl Andrews. This week, Seven Days.

CHANGES AMONG ORPHEUM PLAYERS

A number of changes are announced at the Chestnut Street Theatre, Philadelphia, Pa.. Grant Lafferty has retired as manager of the Orpheum Players, and his successor is Frank Williams. Charles Balsar, who has been leading man during the Summer season, left last week after playing in The Lottery Man. This week Mrs. Wiggs of the Cabbage Patch is the attraction and Florence Roberts, whose success has been unusual, is taking a prominent part. Next week the regular season will be inaugurated, Caroline Gates and William Ingersoll returning from their vacations. The attraction will be An Enemy to the King.

STOCK NOTES.

Sanger and Jordan, play bookers and agents, have issued their 1912 catalogue of plays. Much information, of use particularly to stock managers, is contained in the conveniently arranged book of one hundred and twenty-two pages. The cast for the original production of each play is given as a guide to managers aiming to select suitable players.

Pauline H. Boyle, manager of the Gotham Theatre, Brooklyn, N. Y., has engaged Frances McGrath, who is very popular among the theatre patrons of Paterson, N. J., as ingenue for the coming season. She will take the place of Evelyn Watson, who for four seasons was a member of that company.

Charles Balsar completed his third special engagement of ten weeks with the Orpheum Stock company, Philadelphia, Aug. 31. His performance of the leading roles in Alias Jimmy Valentine, The World and His Wife, and In The Royal Mounted were especially commented upon by the Philadelphia critics. At the close of his last performance of The Lottery Man he returned to New York, and may be addressed care of the Actors' Society.

Edward Van Sloan, a popular member of the Payton Stock company in Newark, N. J., early this Summer, is now with the Poli Stock company in Bridgeport, Conn.

After a season of twenty-one weeks the Davidson Stock company closed in Milwaukee, Wis., last week, with Caught in the Rain for the final offering.

North Brothers Stock company, at Oklahoma City, Okla., has engaged as leading man Jack Marvin, of Rochester, N. Y., to take the place of Jack Roseleigh, who opened the Lyric with his own company in stock Sept. 2. Mr. Marvin was formerly with Frank Daniel's company. He began his engagement Sept. 2 in Pierre of the Plains.

The Pearl Stock company is playing a four weeks' engagement to good business at the Auditorium, Marietta, O.

Edna Archer Crawford has gone to Ottawa, Ont., to head the stock company at the Colonial Theatre there, opening this week in Leah Kleschna.

Faith Avery, who last season played Beth Elliott in The Traveling Salesman, joined the Harry Davis Stock company in Pittsburgh, Pa., Aug. 26, playing Bess Von Buren in The Charity Ball. She has been engaged as ingenue of the company.

At the Colonial Theatre, Salt Lake City, Utah, week of Aug. 18, Willard Mack and Marjorie Rambeau gave an elaborate production of The Rose of the Rancho. Miss Rambeau was clever as the Spanish girl, and Willard Mack appeared at his best.

Helena Wilson, of Spokane, Wash., and Ralph Ainsley Wiggins, of the Courtney Morgan Stock company, were married recently in Butte, Mont.

HAPPENINGS IN SPOKANE.

SPOKANE, WASH. (*Special*).—Dan L. Weaver is in New York and other Eastern cities arranging for the coming season in Spokane. The Spokane Theatre, controlled by Rosenhaupt and Weaver, was opened Sept. 1 with vaudeville and moving pictures. Eugene Levy, of Seattle, will be in charge, with Sam Cohn as local house manager. Levy now operates eighteen photoplay houses in the Northwest.

The State University Quartette, from Seattle, is a big card at the Casino motion picture house. The quartette includes E. Floyd Burns, C. Arney, Ward Arney, and Robert Armstrong.

Announcement has been made here of the proposed opening by the Orpheum Circuit of houses at Edmonton and Calgary, Alberta. The regular bill will be split between the two, allowing three days to each city.

Maude O'Dell, star of the Hypocrites company at the Orpheum Theatre, is a former Spokane girl. She attended a local academy.

Mrs. Pearl Hutton Shrader, prominent local vocalist, has returned from a three months' visit in the Middle West, during a part of which she sang at Chautauquas.

Spokane branch No. 74, United National Association of Post Office Clerks, will give a minstrel show late in September.

Miss Spokane (Marguerite Motie) presided at the christening of Mount Spokane, 25 miles north of the city, Aug. 23. Governor Marion E. Hay, Mayor W. J. Hindley, and other dignitaries participated in the exercises.

Harry E. James, manager of the Empress Theatre, who left Spokane several weeks ago for a trip East, writes from New York that he will not return for about two months, although he had intended to be back sooner. He is planning to take a trip to London, and on his return will visit Eastern cities before starting for Spokane.

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WOMEN.

Arnold, Lee G., Edna Adams, Mrs. Chas. L. Adams, Margaret Allen, Zadee Appleton.
Belmont, Mrs. Ralph, E. Brinton, Belle Baker, Ollie Burkley, J. C. Bates, Mrs. F. Bond, Viena Bolton, Mae Beban, Margaret Bucklin, Pauline Bradshaw, Nancy Boyer, Mrs. H. E. Bross, Sophie Brandt.
Carlton, Rosemary, Cheven Chestek, Florence Clark.
Drew, Helen, Berma De Vore, Eleanor G. Doucet, Mrs. Al. Des Rochers, Lydia Dickson, Josephine Durand, Marie De Beau, Virginia Douglas.
Egbert, Edna, Virginia Earl.
Fowler, Gertrude, Alice Fleming, Beatrice Flint, Edna N. Fay.
Gilbert, Maud, Miss Gatty, Grace Griswold, Edna Griffen, May Guyer.
Harned, Frances, Mabel Haslett, Lillian Herbert, Frances Heinrich.
Irving, Katherine.
Janot, Mabella.
Keith, June.
Leslie, Marie, Kathaleen Loftus, Henrietta Lee, Toby Lyons, Jeffreys Lewis, Mrs. W. Lawrence, Mme. Clare Lapin, Mrs. Leo S. Leavitt.
May, Nora, Bessie Merrill, Isabelle MacGregor.
Nage, Julia.
Paul, Mrs. L. J.
Remach, Mrs. S., Anne Rogers, Ann Raymond, Florence Roberts, Harriet Ross.
Saunders, Miss A., Katherine Shay, Mary Sullivan.
Taylor, Julia, Adele Torrington, BethTate, Eva Taylor, Edith Tennor.
Willard, May Maurice Wood, Miss O. Wilson, A. Winghurst.

MEN.

Adams, Robt. J., H. Anderson, Percival Aylmer, John Arthur.
Berch, Karl, Walter Bennett, Lester Brown, W. F. Barry, John M. Byrnes, Arthur Bradman, W. J. Benedict, Thurlow Bergen, W. Berthelet.
Cowen, Harry, Will Chatterton, Frank Connor, Jack Carrington, H. C. Connette, Cameron Clemens, Geo. M. Clarke, Harry Crandall, Donald Cameron.
Dodge, Sanford, Edwards Davis, Isaac Dillon, Richard De Fee, Wm. Dupont, James Dyer, T. Ed Deem, John Drury, Harry Dorner, Harry Driscole.
Edwards, Phil, James Edwards, John Elwyn.
Frank, Alexander.
Granby, Joseph.
Honell, W. A., Jack Hayden, Arthur Hoyt, Walter O. Hill, Gerald Harcourt.
Johnson, J. N.
Kunhara, J.
Le Soir, Geo., Warren Lyle, Edward Lumley, Allan Luber, Ben Linn, Geo. Lyding.
Menlove, Eddie, Fred Mace, Edward Mackay, Wm. Malley, Eddie Miller, A. MacQuarrie.
Nagely, C. L., Bobby Newcomb.
Perkins, Walter, Eugene Preston, Homer Potts.
Robe, H. A., J. R. Reed, G. T. Robinson.
Simpson, Russell, Billy Sully, Abraham Stein, Geo. B. Scott, J. A. Smythe, H. C. Sawyer, Sol. Solamon, Frank L. Short, W. D. Stedman.
Turner, Chas.
Varney, V. A., Juan Villasana.
Wharton, Geo., Jr., Fred Ward, Geo. Wiseman, Edwin Walker, L. R. Willard.
Young, Chas. L.

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NEWS FROM CHICAGO.

CHICAGO, ILL. (*Special*).—Again the Palace Theatre, in the new City Hall Square Building in Clark Street, presents vaudeville. The opening of the new season at this playhouse was on Labor Day. As it had been announced several times that the Palace would be the home of musical comedies presented by Mort Singer and Martin Beck, this announcement is especially interesting. The theatre will be called a music hall hereafter. Its architectural features, which are remarkably fine, are patterned after the general style of London music halls.

Prospects of a strike on all surface and elevated street railway lines in Chicago recently have been a disturbing element in the minds of men whose capital is invested in current theatrical productions inside of the union loop. Otherwise the new season, which now "is on" in full force, opened with exceeding promise in most quarters. Cool weather much of the time during the last week has aided the general tone of patronage, and capacity business has been the rule at more than one playhouse. Two attractions ran through the Summer. They were Officer 666, at Cohan's Grand Opera House, which now is in the last week of its run, and A Modern Eve, which moved on Sept. 1 from the Garrick Theatre to the Princess. The succeeding attraction at the Garrick is The Bird of Paradise. The most interesting event in the way of openings during the last week was the presentation, for the first time outside of New York city, of Liebler and Company's dramatic spectacle, The Garden of Allah. The engagement at the Auditorium Theatre of this unusual attraction began last Saturday night, Aug. 31. On Friday night, Aug. 30, the Chicago Opera House reopened with Tantalizing Tommy, presented by A. H. Woods. Dustin Farnum still has another week at McVickers's Theatre in The Littlest Rebel. No date has been announced for the ending of the engagement of Putting It Over, at the Olympic Theatre. This is a good comedy and deserves a long run. Another Labor Day opening was that of Liebler and Company's revival of Oliver Twist, at the Illinois Theatre, with Marie Doro, Constance Collier, Wilton Lackaye, and Edmund Breese. Powers's Theatre houses Daniel Frohman's motion picture rendition of Queen Elizabeth, in which Sarah Bernhardt posed as the Queen. The Charity Girl continues prosperously at the Studebaker Theatre. Ralph Herz is to depart soon from the cast. Fine Feathers, at the Cort Theatre, is one of the plays that is "turning them away." The Merry Widow Remarried has departed from the Colonial, where an early revival of Ben-Hur is promised.

The Girl at the Gate began her career at the La Salle Opera House last Sunday. At the Lyric the Winter Garden company, from New York, opened on Sunday night in its Whirl of Society and A Night with the Pierrots. The Military Girl continues to entertain at the Ziegfeld Theatre.

Trustees of the Chicago Orchestral Association announce that the twenty-second season of the Theodore Thomas Orchestra will begin Oct. 18, with the season sale of seats opening Sept. 3. The soloists engaged are:

Vocal—Madame Alma Gluck, Julia Culp, Madame Schumann-Heink, Clarence Whitehill.

Piano—Gottfried Galston, Leopold Godowsky, Ernest Schelling, Tina Lerner, Madame Yolando Mero, Germaine Schnitzer.

Violin—Eugene Ysaye, Efrem Zimbalist, Mischa Elman, Maud Powell, Harry Weisbach.

Violoncello—Bruno Steindel.

Harp—Enrico Tramonti.

The concerts will be held in Orchestra Hall, owned by the association.

H. C. RAHN.

AT BOSTON THEATRES.

BOSTON, MASS. (*Special*).—The Count of Luxembourg began the season at the Tremont Theatre most promisingly last week. It was the first production of the new Lehar piece on this side of the water, and there was much interest in seeing the later work of the composer of The Merry Widow. The American libretto has been adapted by Glen Macdonough from the English version by Basil Hood, which in turn was taken from the original German by Willner and Bodanasky. The Tremont has been crowded ever since the opening, and will probably house the new piece for some time to come.

At the close of her engagement at the Park Theatre, Saturday last, May Robson took her new comedy, A Night Out, to the Hollis, opening the season at that house with the Labor Day matinee. This transfer of a play in the midst of its run from one theatre to another is a rare occurrence in theatrically somewhat provincial Boston. Miss Robson's continued stay in Boston compelled the cancellation of the Canadian bookings of A Night Out.

The next attraction at the Hollis will be Tully Marshall in The Talker.

Following Miss Robson at the Park, and opening on Labor Day afternoon, came Rose Stahl in Maggie Pepper, Charles Klein's comedy-melodrama of the life and troubles of a saleswoman.

The opening of the Plymouth with William Hodge in The Man from Home was moved forward from Labor Day to Saturday evening next. After four weeks of Booth Tarkington's comedy will come George Arliss in Disraeli.

Labor Day witnessed the opening of two more houses, the Boston with Paul Armstrong's The Greyhound, the melodrama of deep sea crooks, Henry Kolker and Elita Proctor Otis heading the cast; and the Colonial began its season with the long-awaited The Quaker Girl, with Percival Knight and Ina Claire.

The Million continues its hilarious way at the Majestic, and at the Shubert an excellent cast, though in some parts different from the one seen here last season, is presenting that really funny farce, Over Night.

The Woman Haters' Club, with Sallie Fisher, Joseph Santley, Dolly Castles, Walter Lawrence, and Leslie Kenyon, will come to the Tremont Theatre on Sept. 16. A. H. Woods is the producer. The music is by Edmund Eysler, and George V. Hobart wrote the American book and lyrics.

A new theatre, with a seating capacity for 3,000, will form one of the features of the new plan which has been made for the projected changes in the property at the corner of Tremont Row and Howard Street, involving the building for many years occupied by Austin and Stone's museum.

The Durbar in Kinemacolor will continue at Tremont Temple until the middle of the month, and will then be followed by the Kinemacolor Travel Festival, with frequent changes of films taken in various parts of the world.

FRANKLY IRASO.

A THEATRE FOR MEETING OF PROTEST.

An offer of a theatre to hold a meeting of protest against a raise in baggage rates was made at the annual assembly of the National Association of Theatrical Producing Managers in this city last week. State Senator Cyurian C. Hunt, president of the Garment Salesmen's Association, asked the help of the association in the fight which trade organizations were making against a raise in rates by the railroads. His plea was practically that expressed recently by THE MIRROR that the various forces interested unite to protect themselves. The managers were all anxious to get away to rehearsals, and William A. Brady interrupted to ask if Mr. Hunt's chief request was not for a theatre. Mr. Hunt replied that it was, and Mr. Brady said that he would give him the Forty-eighth Street Theatre any Sunday night. Mr. Hunt will now call a meeting of all those interested.

Mr. Brady read a report outlining work that had been done to protect plays from pirates, and to prevent the passage of legislation harmful to theatrical managers. He said that all bills introduced in Congress or the Canadian Parliament had been examined by Ligon Johnson, general counsel for the association. Further, he said that the work of the association had become practically a guarantee against piracy of plays listed with the association. THE MIRROR and other theatrical publications are read closely every week for notices of the performance of all plays listed as owned or controlled by members.

Mr. Brady was re-elected president for the ensuing year. The other officers are as follows: Charles H. Yale, vice-president; H. Clay Miner, treasurer; Hollis E. Cooley, secretary, and Ligon Johnson, general counsel. Vacancies on the Board of Directors were filled by the election of William F. Connor, Augustus Thomas, A. H. Woods, and H. H. Frazee.

NEW AUTHOR DISCOVERED BY LIEBLERS.

A play sent in with hundreds of others by unknown authors has been accepted by the Liebler Company. The lucky man is named Boden, and he lives somewhere in Connecticut. His really Christian name is Wilberforce or something like that, but he is known to the Lieblers by the simpler appellation of William, and that is how he will be introduced to the public. George C. Tyler, managing director for the Lieblers, is naturally not anxious to have it known that he has selected a play from the many unknowns, in face of the flood of manuscripts that threatens, but it is very much to Mr. Tyler's credit that he has actually read the plays. Other managers will probably pay close attention now to Honest Jim Blunt, for that is the name of the play, to see if they have been missing anything. The plot deals with the adventures of a sort of Colonel Sellers, who falls into all kinds of financial traps.

Tim Murphy will head the cast, and he will be supported by Violet Heming, Fred Bond, Louise Closser Hale, Frank Losee, Muriel Hope, and Fred C. Mosley. Several of the cast were to have been in Bust, which has been withdrawn temporarily at least. Its place will be taken on the Liebler schedule by the new play, opening at Springfield, Mass., Sept. 9. After three days there it will move to Middletown, and probably will come into New York on Sept. 14 at the Hudson.

INCORPORATIONS IN NEW YORK STATE.

ALBANY, N. Y. (*Special*).—The following new companies were incorporated here last week:

The Philadelphia United Booking Offices, Inc., Boston United Booking Offices, Inc., and the Atlanta United Booking Offices, Inc., each concern capitalized at $1,000, with principal offices in New York city, for the purpose of conducting a general theatrical business, including a theatrical booking agency. Directors: Louis Schaefer, Charles Monach, and Edward V. Darling, 1493 Broadway, New York city.

The Entertainment Club, Inc., of New York city, for the promotion of social intercourse and to provide and maintain a home for professional vaudeville and musical artists, both male and female; also to conduct an employment bureau. Directors: Bernard L. Doyle, Daniel Cipani, Patrick J. Blute, Louis A. Lupton, and John J. Wynne, all of New York city.

G. W. HENRICI.

THEATRE CHANGES HANDS.

The Heckman Opera House, property at Dansville, N. Y., owned by Mrs. Anna Heckman, and managed for over twenty years by L. H. Heckman, was sold recently to E. B. Cridler, who has conducted the Theatorium, in that place, for the past five years. Mr. Cridler, who took possession Sept. 1, has accepted Mr. Heckman's bookings for the coming season. Managers of attractions already booked or wishing time may communicate with E. B. Cridler, manager of the Heckman Theatre, Dansville, N. Y.

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AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "News of Stock Companies," "Road and Repertoire," "Gossip," "Reflections," "Outdoor Amusements," "Amateur Notes," "Vaudeville," Etc.

ARKANSAS.

PINE BLUFF. — ELK'S: Grace Baird Stock co. Aug. 19-24, in the following plays: Sweet Clover, Boss of Bar Z Ranch, In the Bishop's Carriage, An American Cousin, The Prodigal Daughter, Under Arizona Skies.

CALIFORNIA.

LOS ANGELES. — BELASCO: Belasco Stock co. in The Lottery Man to splendid business Aug. 19-24. Stock co., with Edythe Chapman, in Israel, 26-1.—MAJESTIC: The All-Star Gilbert and Sullivan Festival co. presented 18-24 to splendid business Pinafore, The Pirates of Pensance, and The Mikado. This has been one of the biggest weeks in the history of the Majestic.—BURBANK: The fourth and last week of Richard Bennett with the Burbank Stock co. in The Deep Purple.—LYCEUM: Fisher's Follies co., with Rice and Cady, in Adolph and Oscar, to crowded houses at each performance.

OAKLAND.—LIBERTY: Bishop's Players presented Brown of Harvard Aug. 19-25; fine production to capacity houses.—MACDONOUGH: Paul Rainey's African Hunt pictures Aug. 18-24; satisfaction to good attendance.—COLUMBIA: Dillon and King in Count Nogoodle Aug. 18-24; attendance and performance fair.—ORPHEUM: Fine bill Aug. 18-24, headed by Bertha Kalich in A Light from St. Agnes; capacity houses.—PANTAGES: Bess Langemour, a University of California girl, in swimming exhibition was great drawing card Aug. 18-24.

SAN FRANCISCO. — COLUMBIA: A Man on Horseback; pleased; Hackett star; Aug. 19-25; coming Pomander Walk.—ALCAZAR: Barbarasa, hit; Laurette Taylor, star, 19-25 in The Wooing of Eve; a new comedy; first time anywhere.—CORT: Baby Mine; leads, Maugerite Clark and Earnest Glendinning, 19-25.—SAVOY: Commencing 19 Rainey's African Hunt pictures.—ORPHEUM: Fields, silent humorist; Van Brothers.—EMPRESS: White's Comedy Circus.—PANTAGES'S: Jewell's Manikins, Francesca Redding and co., and Cumming week ending 25.

COLORADO.

DENVER. — BROADWAY: Pomander Walk opened the regular season Aug. 26-28.—ORPHEUM: Madame Butterfly 26-1 headed a fine vaudeville bill.

FLORIDA.

JACKSONVILLE. — DUVAL: Eddie Black Stock co. in My Dixie Girl Aug. 18-21 pleased fair business. Same co. in A Mexican Border Romance 22-24; fair business.—ORPHEUM: Jed and Ethel Dooley, Kurtiss's Educated Roosters, Kleine and Yoste, the Holdsworths, and Reynolds and Reynolds 18-24; fair bill, to good business.—OSTRICH FARM: Stevens and Bacon, Alma and Howard, Reggie Futch, and motion pictures 18-24; fair business.

ILLINOIS.

TAYLORVILLE.—ELKS: Oldfield Entertainers in musical comedy sketches Aug. 22-24; good, to big business. Jack Bessey Stock co. 2.—ITEM: Wade Reismey, of Taylorville, has been engaged for Louisiana Lou. Mr. Reismey was with The Pacemakers last season. He has been playing in musical comedy and burlesque for several years.

STERLING. — ACADEMY OF MUSIC: Season opened with The Shepherd of the Hills Aug. 28, The Kissing Princess 29, The Lottery Man 30. Manager Olmsted has just completed remodeling the Academy auditorium and stage.

QUINCY. — EMPIRE: Season opened with Paid in Full Aug. 25; matinee and evening; good business. The City 26, with Hugo B. Koch in the leading role; well balanced company gave excellent satisfaction.

AURORA.—GRAND: Season opened Aug. 30 with A Romance of the Underworld, Beverly of Graustark 31, The Rosary 1, The Girl in the Taxi 2.

PRINCETON. — APOLLO: The Wolf Aug. 15 opened the season here and pleased good house. Sherman Stock co. 30-5; fair week.

STREATOR.—PLUMB: The Servant in the House pleased a well filled house Aug. 25.

MORRISON.—AUDITORIUM: The Kissing Princess Aug. 24; fair co. and business.

INDIANA.

ROCHESTER.—KAE GEE: Jim Brady, Karl Rifner, pleased big business Aug. 19-24.—ACADEMY: Little Miss Susan 2-7. Happy Hall Price Repertoire co. 9-14.—ITEMS: Heber Brothers' Greater Shows in tent 2.—The J. R. Ravencroft co., which played here Aug. 12-17, will fill return engagement at County Fair Sept. 9-14.

SOUTH BEND. — AUDITORIUM: The City Aug. 16, 17 drew three good houses and pleased. Carnegie Polar pictures 19-21 to good business. The Thief 25 satisfied two large houses.

MICHIGAN CITY. — ORPHEUM: Miss Nobody from Starland Aug. 22 drew fair house. Hoyt's Bunch of Keys 25-28; played to good business. Louisiana Lou 29. The Third Degree 30.

HAMMOND.—THEATRE: Fiske O'Hara in Rose of Kildare Aug. 8-25 pleased good houses.

IOWA.

WATERLOO.—THEATRE: The Heartbreakers Aug. 26; pleased good business. The Arab 2.—MAJESTIC: Opened Aug. 26 to capacity business. Opening bill included the Chartress-Holliday co. in An Alaskan Honeymoon, the Ebeling Troupe, Luce and Luce, Carl Randall, and Davis and Walker.—ELECTRIC PARK was closed 2.—ITEM: J. Jolly Jones, Jr., has resigned as manager of the Majestic and will go to Chicago to enter the offices of the Walter Butterfield Company. Mr. Jones will be succeeded by Arthur A. Frudenfeld, of Chicago. C. M. Sumpton will act as Mr. Frudenfeld's secretary.

IOWA FALLS. — METROPOLITAN OPERA HOUSE: Manager Ellsworth opened the season 4 with The Lottery Man. For the first time in the history of the house, the management has been running vaudeville and pictures for several weeks, and will continue the same policy for the last half of each week until further notice.

DUBUQUE.—AIRDOME: Garside co. in Her Own Way Aug. 18-20, in A Jealous Wife 21-24; capacity houses.—UNION PARK: George Hilliman's Napanees, Donita and co., Aseles Fontaine, and Lee Zimmerman 18-24; did excellent business.

DES MOINES.—BERCHEL: Don't Lie to Your Wife Aug. 22-24 pleased good business.—INGERSOLL PARK: Vaudeville, headed by Alexander's Rag Time Band co., 18-24 pleased fair business.

NEWTON. — LISTER'S: Angell's Comedians Aug. 19-24; good business.—ITEM: Jasper County Fair 19-24.

KANSAS.

FORT SCOTT.—AIRDOME: The Playter Players gave satisfaction week ending Aug. 24. Plays given: The Tie That Binds, Betty Brown from Boston, The Jeffersons of Georgia, The Redemption of Margaret Blake. The Byers-McBride Stock co. opened 26 for one week.

KENTUCKY.

OWENSBORO. — GRAND: Mark Lea's Musical co. in Room 44 Aug. 26-31. The Smart Set 2.

MAINE.

ROCKLAND. — NEW EMPIRE: Clark-Urban in repertoire of high-class plays Aug. 19-24 to capacity business. Fred Schreiber gave fine performance of Sherlock Holmes.—ROCKLAND: Six good vaudeville acts and pictures to capacity 19-24.

BRUNSWICK.—CUMBERLAND: The Olive Sisters and excellent pictures drew big houses Aug. 19-24. The Stradella Trio and pictures 26-31.—PASTIME: Raymonde and pictures 19-24. June Mills and pictures 26-28.

BANGOR.—OPERA HOUSE: Klark-Urban co. 2-7, except 6. Officer 666 6.—BIJOU: Opened with vaudeville and motion pictures Aug. 26.

MARYLAND.

ANNAPOLIS.—COLONIAL: Motion pictures and Lillian Carter, Clark Sisters and Katheryn Sterling, Helen Loftis, and Joe Dunbar to good business.—LYRIC: Motion pictures to fair business.

MASSACHUSETTS.

GLOUCESTER.—UNION HILL: The season opened with The Fortune Hunter Aug. 22; headed by John Meehan and Marion Johnquest. The supporting co. was adequate.

ATHOL. — ELLSWORTH OPERA HOUSE: Guy Brothers' Minstrels Aug. 23; good co., to poor business.—BROOKSIDE PARK: Moving pictures and vaudeville 19-24.

MICHIGAN.

SAULT STE. MARIE.—SOO OPERA HOUSE: Paid in Full Aug. 20 pleased fair business. The Prince of To-night 23; good co.; to capacity. Margaret Illington in Kindling 24; splendid co. and good business. Brewster's Millions 31. Bought and Paid For 2.

COLDWATER. — TIBBITTS: The Servant in the House Aug. 28. The Holy City 2. Oliver Twist pictures, with Nat Goodwin 9. The Rosary 17. The Balance 20. The White Sister 25.

MINNESOTA.

ST. PAUL.—METROPOLITAN: Louisiana Lou Aug. 25-31; business good. Chauncey Olcott 1-7. The Woman 8-14.—SHUBERT: Bunty Pulls the Strings 24-31; fair business. Kittie Francis and Rube Welch 1-7. The Yoke 8-14.—GRAND: Billy Watson's Big Show 25-31. Yankee Doodle Girls 1-7.—ORPHEUM: Amelia Bingham, Nellie Nichols, Billy Weston and co.; fine bill; good business.—EMPRESS: Lew Fields's Fun in a Delicatessen Shop headliner; good bill and business.—STAR: High Rollers 25-31.

DULUTH.—LYCEUM: Margaret Illington in Kindling 16, 17 pleased capacity. The Show Girl 20-27.

MISSOURI.

KANSAS CITY.—GRAND: The second week's attraction at this house was The Shepherd of the Hills, a dramatization of the novel of the same name. The play was well presented by a co. headed by Lawrence Williams and Margaret Langham. The production was appropriately staged and costumed. Don Lewis in Don't Lie to Your Wife 1-7.—CENTURY: The Jardin de Paris Girl held the boards at this house Aug. 25-31, opening to two large Sunday audiences. The play pleased as usual. Bohemian Burlesquers 1-7.—GAYETY: Al. Reeves and his Beauty Show was the offering 25-31, playing to satisfactory business. Al. Reeves and Andy Lewis headed a big co., and scored heavily at each performance. Beauty, Youth and Folly 1-7.—GARDEN: Another twelve-act vaudeville bill was well received by good-sized audiences nightly, and from the start the new theatre is making it promises to be a decided success.—EMPRESS: The usual vaudeville bill was enthusiastically received by large crowds.—GILLIS: Vaudeville continues to be popular at this theatre, and Manager Brigham intends to continue the same policy unless his patrons demand a return to melodrama.—ITEMS: The Shubert was opened Sept. 1 with Within the Law as the initial attraction of the season.—The Orpheum opened on the same date with the usual high-grade vaudeville bill.—Bernard Daley in Dion O'Dare was the opening production at the Auditorium Theatre, beginning 1. The theatre will be conducted this season as a combination house. It has long been the home of the Woodward Stock co.

D. KENDY CAMPBELL.

ST. JOSEPH.—AIRDOME: The William Grew Stock co. presented By Wits Outwitted Aug. 18-24 and pleased excellent business. Opening play 25-31 was Never Again.—LYCEUM: Redecorated throughout and with a new curtain, opened season with Dave Lewis in Don't Lie to Your Wife Aug. 29-31. The Shepherd of the Hills 1-4.—TOOTLE: Opening attraction, Within the Law, Aug. 30-31.—ITEM: P. M. Cooley has been made manager of the Tootle Theatre.

NEBRASKA.

LINCOLN.—OLIVER: The Barrow-Winninger Players in Bobby Burnit week of Aug. 26, closing week of the Summer season.—CAPITOL BEACH: This popular pleasure resort continues to draw record-breaking crowds.—ORPHEUM: Regular season opened 2 with Orpheum Circuit acts.

NEW HAMPSHIRE.

DOVER.—NEW COVERED, CENTRAL PARK: J. W. Gorman's Specialty co. Aug. 19-24 drew fair business. Lewis and Norton, comedy sketch; Dan Haley, blackface comedian; Henella, magician; Dick and Alice McAvoy in Herald Square Johnny, and Musical Van; pleased.—ORPHEUM: Major Doyle, lilliputian comedian; Valeska Conrad, singing comedienne; Murphy and Andrews, singing act, and pictures; pleased usual big business 19-24.—LYRIC: Valley and Venice, musical college boys; Bud Carmin, boy soprano; Fostell and Emmett, comedy artists; Carl Simpson, novelty act, and feature pictures; pleased 19-24; good attendance.—ITEMS: William A. Calnan assumed charge of the New Covered Theatre, Central Park, 19.—Colonel Charles M. Corson, manager City Opera House, has returned from the meeting of the Supreme Lodge, K. of P., at Denver, Colo.—Jack Dolan, manager of the Lyric Theatre, is confined to his house here, threatened with a serious illness.

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NEW JERSEY.

JERSEY CITY.—MAJESTIC: Season opened Aug. 26 with The Common Law (A Co.); large business; fine satisfaction. The Fortune Hunter 2-7.—ACADEMY OF MUSIC: Season opened 26 with Academy Stock co. in A Wife's Peril; large business; good performances. How Baxter Butted In 2-7. — BERGEN AIRDOME: Raymond Whitaker and the Clinton Players in Looking for a Wife 26-28; fine business; good satisfaction. Manhattan Stock co. in My Uncle from India 29-31. — OAKLAND AIRDOME: The Manhattan Stock co. in My Uncle from India 26-28; big business; greatly pleased. Clinton Players in Looking for a Wife, with Raymond Whitaker, 29-31.—ORPHEUM: Season commenced 2, with Orpheum Players in The Liars, When Knighthood Was in Flower 9-14.—BON TON: Season opened 26 with vaudeville and motion pictures; good business.—MONTICELLO: Opened 2 with vaudeville and pictures. WALTER C. SMITH.

CAMDEN.—BROADWAY: Mother Goose and four other novelty acts pleased capacity Aug. 26-28.—ITEM: Manager William B. McCallum has returned from a vacation.

UNION HILL.—HUDSON: Hudson Players in The Third Degree Aug. 26-1; fine performances; big patronage. Regular season of vaudeville opened 2.

NEW YORK.

GLENS FALLS.—EMPIRE: East Lynne 17, afternoon and evening, to good-sized audiences; co. gave satisfaction. Chauncey Olcott in The Isle o' Dreams 20 to packed house. Rose Stahl in Maggie Pepper 28. Manager E. J. Lynch of the Empire is being congratulated on the neat appearance of the theatre.—PARK: Regular season opened 24 with high-class vaudeville and pictures.

NIAGARA FALLS. — INTERNATIONAL: Appell Stock co. in The Blue Mouse Aug. 26-31; great success. Neil O'Brien's Minstrels 28. — CATARACT: Chicago Stock co. in Faust 26-28; fair business. In Missouri 29-31. This theatre soon will be devoted to popular-priced vaudeville; also booking Klaw and Erlanger productions.

WHITE PLAINS.—NEWELL'S: A change of policy was inaugurated at Newell's Aug. 22, with Officer 666, which packed the house. Elsie Glynn, Edwin Farrell, David Hamilton, and Alfred Lewis all made individual hits. The Common Law 24, and Primrose and Dockstader's Minstrels 26.

BINGHAMTON.—ARMORY: Opened Labor Day. Improvements in theatre have cost $5,000.—STONE OPERA HOUSE: Neil O'Brien's Minstrels packed house 24; matinee and evening. Myrkle-Harder Stock co. 26-31.

SYRACUSE. — WIETING: Ralph Kellard Stock co. pleased large houses in A Bachelor's Honeymoon Aug. 26-31.—BASTABLE: The World of Pleasure, with Fox and Stewart featured, drew good business 26-28.

PENN YAN. — SAMPSON: Mme. Musette Aug. 22-24; excellent satisfaction; capacity business. Freckles 26; capacity; unsatisfactory performance; weak company.

JOHNSTOWN.—GRAND: George Evans and his Honey Boy Minstrels were the opening attraction Aug. 13; excellent performance to capacity.

PLATTSBURGH.—THEATRE: The Yankee Girl 19, pleased good house. The Fortune Hunter 27. The Red Rose 30.

SALAMANCA. — ANDREWS: Al. G. Field's Minstrels 10; two packed houses.

HERKIMER.—GRAND: Season opened with Human Hearts 1.

NORTH DAKOTA.

GRAND FORKS.—GRAND: Vaudeville and pictures; pleasing bill to good business.

OHIO.

MARIETTA.—AUDITORIUM: After being dark since April, this theatre opened 2 with Vogel's Minstrels. Manager L. M. Luchs has a strong line of attractions booked for this season, among them Maude Adams, Madame Sherry, Louisiana Lou, The Bohemian Girl, Aborn English Grand Opera co., Mutt and Jeff, The Pink Lady, The Rose Maid, The Yankee Girl, The Girl of My Dreams, Naughty Marietta, The Trail of the Lonesome Pine, Officer 666, Brewster's Millions, The Greyhound, Bought and Paid For, Get-Rich-Quick Wallingford, The Passing of the Third Floor Back, Excuse Me, Evans's Honey Boy Minstrels, and Al. G. Field.

KENTON.—GRAND OPERA HOUSE: Week Aug. 19 Himmelein Associate Players, with Besse Dainty, presented In the Bishop's Carriage, The Blue Mouse, Rosalind at Red Gate, Lovers' Lane, Oliver Twist, Back Among the Old Folks, and The Coward to capacity all week. Underlined: The Girl of the Underworld and Vogel's Minstrels.—ITEM: The Grand this season is under the management of Joseph E. Slagrin, who has leased the playhouse for one year. Many first-class attractions have been booked.

SPRINGFIELD.—SPRING GROVE CASINO: De Velde and Zelda, Radcliffe and Hall, Madame Rosalia Zaiczka and co. in The Operator, Sinai, and the Four Musical L'Acellans were the bill Aug. 25-1, closing the Casino for the season.—NEW SUN: May Mulligan, Ricardo Sisters, Woods, Ralton and co., were presented week 26-31, and pleased good houses.

NEWARK.—AUDITORIUM: After running moving pictures all Summer with great success the season was opened Aug. 19 with the Billy Allen Musical Stock co. to a crowded house. The co. remained all week and presented six different musical comedies. Regular season opened 31 with The Spring Maid.

URBANA. — CLIFFORD: Coburn Minstrels opened their season at this house 23.—WONDERLAND, LYRIC, and ORPHEUM: Picture houses were packed during Fair week.

NORWALK. — GILGER: Nancy Boyer and co. opened the regular season here 19, pleasing capacity business. Plays first three nights: Clarice, A Bachelor's Romance, and Green Stockings; good co.

HAMILTON.—SMITH'S: The Earl Stock co. Aug. 25-30. Opening bill, A Woman's World; good business. George Sidney in Busy Izzy 1. George Evans's Honey Boy Minstrels 8. The Traveling Salesman 10.

LOUDONVILLE.—NEW CITY: The Servant in the House will open season here 10.—ITEM: Comique reports good business.

PORTSMOUTH.—GRAND: Vogel's Minstrels 15; very poor to good business.

PENNSYLVANIA.

WASHINGTON.—GLOBE: Rebuilt and enlarged; season opened Aug. 17 with A Man's Game; capacity house. Chauncey Keiffer 19-26 drew good business entire week and pleased in Woman Against Woman, St. Elmo, The Fatal Wedding, Parson and the Girl, Nemesis, Texas Ranger. Billy Adam's Big Musical Comedy co. was the attraction 26-31.

WILLIAMSPORT. — LYCOMING: The Black Patti opened season Aug. 29, followed by The Common Law 30.—FAMILY: Opened season 2; specialties and motion pictures.

JOHNSTOWN.—CAMBRIA: The Spring Maid Aug. 29. The Girls from Missouri 30. The White Squaw 31. Black Patti co. 2. A Girl of the Mountains 3.

GREENVILLE. — LAIRD OPERA HOUSE: Burleigh Murray, singing and dancing act, 22-24. Graham Stock co., in repertoire, 26-31.

GREENSBURG.—ST. CLAIR: Opened with Estha Williams in A Man's Game 16; pleased a good first-night audience.

LOCK HAVEN.—MARTIN: The Spring Maid opened season. Black Patti Aug. 29.

SOUTH CAROLINA.

COLUMBIA.—THEATRE: Season opened 2 with The Common Law. Manager F. L. Brown has returned from New York. He has booked strong attractions for season.

FLORENCE.—AUDITORIUM: Naughty Marietta, with Florence Webber in prima donna role, will be given here 12.

TEXAS.

EL PASO.—THEATRE: Manager Howard Fogg will open season 14 with Beverly of Graustark. Excellent attractions have been booked for season.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC: Madame Sherry opened season 2-5.—BIJOU: Opened season with The Goose Girl Aug. 26-31 to good business. Seven Days 2-7.—COLONIAL: Bill 26-31: Warren and Kefe, Three Yoscarys, Thompson and Vinton, Gallando, Barbour and Lynn, and pictures.—LUBIN: Bill 26-31: Stewart Paton and co., Miller and Tompkins, Rand's Musical Dogs, Alice Day, and pictures.—ITEM: Leo Wise, for many years manager of the Academy of Music, is now manager of the Lubin Theatre.

WASHINGTON.

SEATTLE. — THEATRE: The Pollard Juvenile Opera co. opened an engagement in The Toymaker Aug. 25.—ITEM: The Park Commissioners have formally accepted the stadium site donated by William Pigott and F. H. Hunter, with the understanding that the property be improved within two years. A Stadium Committee has been appointed.

WEST VIRGINIA.

HUNTINGTON. — THEATRE: Season opened with Vogel's Minstrels Aug. 24; matinee and evening; mediocre performance to satisfactory business.—HIPPODROME: Season opened 26; Clayton and Clayton, Newell and Most, Raymond and Arthur, and the Arizona Trio; good business.

WISCONSIN.

FOND DU LAC.—HENRY BOYLE THEATRE: Season opened with the Empire Dramatic co. Aug. 25-27 in the following plays: The Boy of the Street, The Sunset Trail, The Penalty; pleased fair business. Mack Hypnotic Comedy co.; four nights, commencing 27. The Divorce Question 4. Shepherd of the Hills 8. Kissing Princess 15.—ITEM: W. H. Stoddard, formerly of Sheboygan, has assumed management of the Henry Boyle Theatre for the Cummings Amusement co.

LANCASTER. — HATCH'S OPERA HOUSE: Formerly Reed Opera House has been purchased by J. D. Hatch, who opened season with The Kissing Princess. Interior of theatre has been repainted and otherwise improved.

JANESVILLE. — MYERS'S GRAND: House of a Thousand Candles Aug. 17; good production, to fair business. The Little Shepherd of the Hills 25. My Friend from Arkansaw 1. The Kissing Princess 2.

STEVENS POINT. — GRAND OPERA HOUSE: House of a Thousand Candles Aug. 21 delighted a large audience. Obrecht Stock co. 26-31. The Divorce Question 6.

CANADA.

LONDON.—GRAND OPERA HOUSE: The season was auspiciously opened Aug. 26 by George Evans's Honey Boy Minstrels. During the performance the trophy presented by Mr. Evans to the champion batsman of the Canadian Baseball League and won by "Looey" Bierbauer, of the London Club, was presented to him by Mayor Graham on the stage. The members of the club, later in the performance, reciprocated by presenting Mr. Evans with a handsomely mounted cane, bearing a London pennant. "Sammy" Smith, pitcher of the London club, with aspirations for minstrelsy, was given a try-out during the evening, and sang "O, Mister Dream Man, Let Me Dream Some More."

OTTAWA, ONT. — DOMINION: Vaudeville Aug. 26-31: Hardeen scored big hit; large audiences.—COLONIAL: Stock co. opened here 2 in Leah Kleschna 2-7. The Lottery Man 9-14.

KINGSTON.—GRAND: Bachelor's Baby Aug. 19 pleased fair business. Arrival of Kitty 21; fair; small audience. The Havoc 24 pleased two good houses.

MONCTON, N. B.—GRAND OPERA HOUSE: The Red Rose 14; fine production, to capacity business. Jean Towler and co. week Sept. 2.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ALIAS JIMMY VALENTINE (Liebler and Co.): Chicago, Ill., Aug. 26-Sept. 7.
ARAB, THE: Burlington, Ia., 15.
ARLISS, GEORGE (Liebler and Co.): New York city Sept. 2—indefinite.
AZTEC ROMANCE (O. U. Bean and Co.): Philadelphia, Pa., 9-21.
BACHELORS AND BENEDICTS (Jos. M. Gaites): New York city Sept. 2—indefinite.
BACHELOR'S HONEYMOON (Glison and Bradfield): Armstrong, Ia., 4, Fenton 5, Sherburn, Minn., 6, Sheldon, Ia., 7, Remsen 8.
BALANCE, THE (Co. A; A. J. Hicks): Grand Ledge, Mich., 4, Albion 5, Owosso 6, Lansing 7, Kalamazoo 9, Portland 11, St. Johns 12, Saginaw 13, Flint 14, Coldwater 20.
BALANCE, THE (Co. B; Messrs. Gorham and Bowlader): Charlevoix, Mich., 4, Traverse City 5, Watertown, Wis., 8, Elkhorn 9, Burlington 10, Waukesha 11, Ft. Atkinson 12, Janesville 13, Stoughton 14, Madison 15.
BILLY THE KID (Herbert Farrar): Williamstown, Pa., 4, Mahonoy City 5, Allentown 6, Pottstown 7, West Chester 9, Lancaster 10, York 11, Huntington 12, Houtsdale 13, Altoona 14, Barnesboro 16, Dubois 17, Blairsville 18, Tarentum 19, Latrobe 20, Connellsville 21.
BIRD OF PARADISE (Oliver Morosco): Chicago, Ill., Sept. 1—indefinite.
BLUE BIRD (Messrs. Shubert): Syracuse, N. Y., 9.
BOOTH, VIRGINIA (R. W. Laithe): Almonte, Can., 4, Packenham 5, Glasgow 6, Flower 7, Lavant 9, Mississippi 10, Sharbot Lake 11.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26, 1911—indefinite.
BOUGHT AND PAID FOR (Wm. A. Brady): Bridgeport, Conn., 11.
BREWSTER'S MILLIONS (Al. Rich Producing Co.): Escanaba, Mich., 4, Negaunee 6, Marquette 7.
BUNCH OF KEYS (Lambert and Reno): Hoboken, N. J., 2-7, Brooklyn, N. Y., 9-14.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): New York city Oct. 10-Sept. 14.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Halifax, N. S., 1-7, Sidney 9, 10, New Glasco 11, Amherst 12, Moncton 13, Fredericton 14, St. John, N. B., 16-19.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Minneapolis, Minn., 1-7, Milwaukee, Wis., 8-14.
BURKE, BILLIE (Charles Frohman): Atlantic City, N. J., 2-7, New York city 9—indefinite.
CALL OF THE HEART (Messrs. Ricksen and Nicholson): Chicago, Ill., 1-7.
CITY, THE: Minneapolis, Minn., 1-7.
CITY, THE (United Play Co.): Morrison, Ill., 4, Belvidere 5, Galena 6, Dubuque, Ia., 7, 8, Cedar Falls 9, Osage 10, Charles City 11, Mason City 12, Oelwein 13, Waterloo 14, Cedar Rapids 15, Traer 16, Tama 17, Anamosa 18, Savannah, Ill., 19, Rock Island 20, Davenport, Ia., 21.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—indefinite.
COHAN, GEORGE M. (Cohan and Harris): Hartford, Conn., 16.
COLLEGE BOY (Paul F. Atkins): Oshkosh, Wis., 8.
COMMON LAW (A. H. Woods): New Orleans, La., 8-14.
COMMON LAW (Co. B; A. H. Woods): St. Louis, Mo., 1-7, Denver, Colo., 15-21.
COMMON LAW (A. H. Woods): Washington, D. C., 2-7.
CONCERT, THE (David Belasco): New York city 16-28.
CONFESSION, THE: Columbia, S. C., 11.
COUNTRY BOY (H. B. Harris, Inc.): Pittsburgh, Pa., 2-7, Columbus, O., 9-14, Dayton 16-21.
COUNTY SHERIFF (Messrs. Wee and Lambert): Willimantic, Conn., 4, Springfield, Mass., 5-7, Pittsfield, N. H., 9, Clinton, Mass. 10, Manchester, N. H., 11, Plymouth Mass., 16, No. Attleboro 17, Essex, Conn., 18, Deep River 19 So. Manchester 20, New Britain 21.
COW PUNCHER (Brandon's): Webster, S. Dak., 4, Waubay 5, Appleton, Minn., 6, Montevideo 7, Litchfield 9., Willmar 10, Benson 11, Morris 12, Brown Valley 13, 14.
DALY, BERNARD (Broadway Theatre Co.): Kansas City, Mo., 1-7.
DIVORCE QUESTION (Rowland and Clifford): Fond du Lac, Wis., 4, Oshkosh 5, Stevens Point 6, Green Bay 7, Manitowoc 8, Appleton 9, Waukesha 10, Janesville 11, Belvidere, Ill., 12, Beloit, Wis., 13, Madison 14, La Crosse 15, Eau Claire 16, Stillwater, Minn., 17, Hastings 18, Red Wing 19, Faribault 20, Owatonna 21.
DREW, JOHN (Charles Frohman): New York city Sept. 2—indefinite.
EAST LYNNE: Des Moines, Ia., 14, 15.
ELI AND JANE (Louis H. Daly): Hale, Mo., 4, Bosworth 5, De Witt 6, Higbee 7.
FAIRBANKS, DOUGLAS (Cohan and Harris): Philadelphia, Pa., 16-28.
FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 16—indefinite.
FARNUM, DUSTIN (A. H. Woods): Chicago, Ill., Aug. 17-Sept. 7.
FARNUM, MARSHALL (A. H. Woods): Akron, O., 9, Youngstown 12.
FARNUM, WILLIAM (A. H. Woods): New York city Aug. 31-Sept. 7.
FAUST (Manley and Campbell's): Two Rivers, Wis., 4, Sturgeon Bay 5, Algoma 6, Appleton 8, De Pere 9, Kiel 10, Princeton 11, Waupaca 12, Marshfield 13.
FINE FEATHERS (H. H. Frazee): Chicago, Ill., Aug. 12—indefinite.
FORTUNE HUNTER (Cohan and Harris): Jersey City, N. J., 2-7.
FORTUNE HUNTER (Cohan and Harris): Danville, Pa., 4, Towanda 5, Canton 6, Lock Haven 7, Renova 9, Clearfield 10, Punxsutawney 11, Butler 12, Dubois 13, Bradford 14, Kane 16, St. Marys 17, Ridgway 18, Warren 19, Jamestown 20, Corry 21.
FORTUNE HUNTER (Coast; Rowland and Clifford): Decatur, Ill., 8, Bloomington 9, Streator 10, La Salle 11, Ottawa 12, Aurora 13, Joliet 14, Hammond, Ind., 15, Kankakee, Ill., 16, Hoopeston 17, Danville 18, Urbana 19, Charleston 20, Mattoon 21.
FRECKLES (Central; A. G. Delamater): Jamestown, N. Y., 4, Wellsville 5, Olean 6, Bradford, Pa., 7, Kane 9, St. Marys 10, Ridgway 11, Warren 12, Corry 13, Erie 14, Chicago, Ill., 16—indefinite.
FRECKLES (Eastern; A. G. Delamater): Rome, N. Y., 4, Syracuse 5-7, Perry 10.
GAMBLERS, THE (Ed. McDowell): Gloversville, N. Y., 4, Rome 5, Oneida 6, Ithaca 7, Dansville 9, Warsaw 10, Warren, Pa., 11, Bradford 12, Wellsville, N. Y., 13, Jamestown 14, Olean 16, Salamanca 17, Hornell 18, Penn Yan 19, Corning 20, Elmira 21.
GARDEN OF ALLAH (Liebler and Co.): Chicago, Ill., Aug. 31—indefinite.
GENTLEMAN OF LEISURE: Kansas City, Mo., 2-7.
GILMORE, PAUL (Paul Gilmore Co., Inc.): Orilia, Can., 4, North Bay 5, Sudbury 6.
GIRL FROM U. S. A. (Woods and Chalker): Glendive, Mont., 4, Miles City 5, Billings 6, Bozeman 7, Butte 8, Onaconda 9, Great Falls 10, Helena 11.
GIRL IN THE TAXI (Middle West; A. H. Woods): Stroudsburg, Pa., 6.
GIRL IN THE TAXI Michael Faraday): London, Eng., Sept. 7—indefinite.
GIRL OF THE MOUNTAINS (Messrs. Wee and Lambert): Somerset, Pa., 4, Oakland, Md., 5, Piedmont, W. Va., 6, Elkins 7, Parsons 9 Davis 10 Thomas 11, Lonaconing, Md., 12, Berlin, Pa., 13, Boswell 14, Irwin 16, Charleroi 18, Donora 19, Waynesburg 20, Washington 21.
GIRL OF THE UNDERWORLD (Messrs. Wee and Lambert): Doylestown, Pa., 4, Kutztown 5, So. Bethlehem 6, Allentown 7, Tremont 9, Tower City 10, Williamstown, 11, Lykens 12, Royersford 13, Bridgeton, N. J., 14 Phœnixville, Pa., 16, West Chester 17, Centerville, Md., 20, Pocomoke City 21.
GOOSE GIRL (Baker and Castle): Norfolk, Va., 2-7, Tarboro, N. C., 9, Wilson 10, Raleigh 11, Durham 12, Winston-Salem 13, Greenboro 14, Charlotte 16, Spartanburg, S. C., 17, Greenville 18, Anderson 19, Abbeville 20, Athens, Ga., 21.
GOVERNOR'S LADY (Messrs. Belasco and Elliott): New York city Sept. 10—indefinite.
GRAIN OF DUST: Cleveland, O., 2-7.
GRAUSTARK (United Play Co.): Savanna, Ill., 4, Morrison 5, 6, Galesburg 7, Burlington, Ia., 8, Bushnell, Ill., 9, Macomb 10, Mt. Sterling 11, Decatur 13, Bloomington 14, Joliet 15, Aurora 16, Sycamore 17, Harvard 18, Janesville, Wis., 19, Elkhorn 20, Rockford, Ill., 21.
GREAT DIVIDE: Grand Rapids, Mich., 1-4.
GREYHOUND (Wagenhals and Kemper): Boston, Mass., Sept. 2—indefinite.
HAWTREY, WILLIAM (A. G. Delamater): Boston, Mass., Sept. 16—indefinite.
HERFORDS, THE (Liebler and Co.): New York city Sept. 2—indefinite.
HODGE, WILLIAM T. (Liebler and Co.): Boston, Mass., Aug. 31-Sept. 28.
HONEST JIM BLUNT (Liebler and Co.): Springfield, Mass., 9-11, Middletown 12, New York city 14—indefinite.
HOUSE OF A THOUSAND CANDLES (C. S. Primrose): Saginaw, Mich., 4, Flint 7, Owosso 8, Ann Arbor 9, Pontiac 15.
ILLINGTON, MARGARET (Edward J. Bowes): Lansing, Mich., 4, Jackson 5, Flint 6, Port Huron 7, London, Can., 9, 10, Brantford 11, Guelph 12, Hamilton 13, 14, Galt 16, Stratford 17, St. Thomas 18, Woodstock 19, St. Catharines 20.
IN OLD KENTUCKY (Litt and Dingwall): Winnipeg, Can., 2-4, Brandon 5, Moose Jaw 6, 7.
JUNE MADNESS (Winthrop Ames): New York city Sept. 10—indefinite.
KINDLING (United Play Co.): Dixon, Ill., 4, Freeport 5, Rockford 6, 7, Joliet 8, Davenport, Ia., 8, Monmouth, Ill., 9, Galesburg 10, Burlington, Ia., 12, Quincy, Ill., 14, Alton 15, Centralia 16, Effingham 17, Taylorville 18, Jacksonville 19, Urbana 20, Bloomington 21.
KISMET (Harrison Grey Fiske): Chicago, Ill., Sept. 23—indefinite.
LIFE'S SHOP WINDOW (Cliff Gordon): Rochester, N. Y., 2-7.
LIGHT ETERNAL (M. E. and E. W. Rice): Hamilton, Can., 2-4, Galt 5, London 6, 7, Stratford 9, 10, Woodstock 11, 12, St. Thomas 13, 14, Brantford 16, 17, Guelph 18, 19, Peterboro 20, 21.
LION AND THE MOUSE (United Play Co.): Gibson City, Ill., 4, Watseka 5, Fairbury 6, Decatur 7, Streator 8, Colon, Mich., 10, Kalamazoo 11, Belding 12, Owosso 13, Charlotte 14, Michigan City, Ind., 15, Holland, Mich., 16, Muskegon 17, Traverse City 18, Mayne 20, East Jordan 21.
LION AND THE MOUSE (United Play Co.): Big Timber, Mont., 3-6, Billings 7, Lewiston, Ida., 9-14, Great Falls, Mont., 15-21.
LITTLE MISS BROWN (William A. Brady): New York city Aug. 29—indefinite.
LOTTERY MAN (Merle H. Norton): Iowa Falls, Ia., 4, Emmettsburg 5, Mason City 7, Albert Lea, Minn., 8, Madison, S. Dak., 9, Pipestone, Minn., 10, Brookings, S. Dak., 11, Huron 12, 13, Watertown 14, Milbank 16, Ortonville, Minn., 17, Willmar 18, Benson 9, Wahpeton, N. Dak., 20, Detroit, Minn., 2.
MAN HIGHER UP (Jos. M. Gaites): Pittsburgh, Pa., 9-14, Chicago, Ill., 16—indefinite.
MANN, LOUIS (Werba and Luescher): Newark, N. J., 2-7, New York city 9-14, Brooklyn, N. Y., 16-21.
MAN'S WORLD, A: St. Paul, Minn., 1-7.
MASON, JOHN (Charles Frohman): Utica, N. Y., 4, Ithaca 5, Rochester 6, 7, Trenton, N. J., 9, Wilkes-Barre, Pa., 10, Reading 11, Harrisburg 12, Scranton 13, 14.
MASTER OF THE HOUSE (Messrs. Shubert): New York city Aug. 22—indefinite.
MILESTONES (Messrs. Klaw, Erlanger and Brooks): New York city Sept. 16—indefinite.
MILLER, HENRY (Klaw and Erlanger): Brooklyn, N. Y., Aug. 26-Sept. 7.
MILLION, THE (Henry W. Savage): Boston, Mass., Aug. 19—indefinite.
MISSOURI GIRL (Norton and Rith): Maple Creek, Can., 4, Medicine Hat 5, Gleichen 6, Strathmore 7, Calgary 9-11, Edmonton 12-14, Wetaskiwin 16, Stettler 17, Castor 18, Red Deer 19, Olds 20, Innisfail 21.
MODEL, THE (Charles Frohman): New York city Aug. 31—indefinite.
MOLLY MAKE BELIEVE (Wm. Stoermer): Providence, R. I., 9-14.
MORTIMER, LILLIAN: Wilkes-Barre, Pa., 2-4, Scranton 5-7.
MOTHER (William A. Brady): St. Joseph, Mo., 2-4, Omaha, Neb., 5-7.
NAZIMOVA, MME. (Charles Frohman): Toronto, Can., 9-14, Montreal 16-21.
NE'ER DO WELL (Authors' Producing Co.): New York city Sept. 2—indefinite.
NEW BARMAID, THE: Montreal, Can., 2-7.
NEWMAN, JOSEPH (Clair Bosman): Alamosa, Colo., 4, Center 5, Monte Vista 6, Creede 7, La Jara 9, Antonito 10, Chama, N. Mex., 11, Pagosa Springs, Colo., 12, Durango 13, Silverton 14, Farmington, N. Mex., 16, Durango, Colo., 17, Mancos 18, Cortez 19, Telluride 20, Ouray 21.
OFFICER 666 (Middle West; Cohan and Harris): Portland, Me., 2-4, Bangor 6, Lewiston 9.
OFFICER 666 (Cohan and Harris): New York city Aug. 12—indefinite.
OFFICER 666 (Cohan and Harris): Chicago, Ill., March 3-Sept. 7.
OFFICER 666 (Cohan and Harris): Denver, Colo., 2-7, Colorado Springs 9, San Francisco, Cal., 16-28.
O'HARA, FISKE (Augustus Pitou, Jr.): Stratford, Can., 4, Guelph 5, Hamilton 6, 7, Toronto 9-14, St. Catharines 16, Galt 17, Brantford 18, Peterboro 19, Belleville 20, Kingston 21.
OKLAHOMA (Klimt and Gazzolo): Nashville, Tenn., 1-7.
OLCOTT, CHAUNCEY (Henry Miller): St. Paul, Minn., 1-7, Winona 16.
OLD HOMESTEAD (F. Thompson): Columbia, S. C., 5.
OLE OLSON (William Gray): Ludington, Mich., 4, Reed City 5, Traverse City 6, Charlevoix 7, Petoskey 9, East Jordan 10, 11, Cheboygan 12, Onawa 13, Alpena 14, Manistique 16, Gladstone 17, Escanaba 18, Norway 19, Iron Mountain 20, Bessemer 21.
OLIVER TWIST (Liebler and Co.): Chicago, Ill., 1-21.
ONE DAY (Blaney-Spooner): Washington, Pa., 12.
OUR VILLAGE POSTMASTER (C. B. Mills): Hancock, Wis., 4, Plainfield 5, Grand Rapids 6, Almond 7.
OVER NIGHT (William A. Brady): Boston, Mass., Aug. 26—indefinite.
OVER NIGHT (William A. Brady): St. John, Can., 2-7.
PAID IN FULL (Eastern; C. S. Primrose): New Richmond, Wis., 7, Northfield, Minn., 9, Lake City 13, Mankato 15.
PAID IN FULL (Western; C. S. Primrose): Neola, Ia., 8, Plattsmouth, Neb., 9, Glenwood 10.
PAIR OF COUNTRY KIDS (C. Jay Smith): Flora, Ind., 4, Elwood 5, Alexandria 6, Muncie 7.
PARSIFAL: Kansas City, Mo., 1-7, St. Louis 8-14, Louisville, Ky., 16-21.
PHILLIPS, AL., and LEILA SHAW: Grand Rapids, Mich., 1-4, Toledo, O., 5-7, St. Thomas, Can., 9, Woodstock 10, London 11-14.
POMANDER WALK (Liebler and Co.): San Francisco, Cal., 2-14.
PRICE, THE (F. S. Wertheimer): Wilkes-Barre, Pa., 4, Scranton 5, Owego, N. Y., 6, Corning 7, Wellsboro, Pa., 9, Elmira, N. Y., 10, Towanda, Pa., 11, Geneva, N. Y., 12, Penn Yan 13, Waverly 14, Ithaca 16, Dansville 17, Lockport 18, Niagara Falls 19, Wellsville 20, Hornell 21.
PROSECUTOR, THE: Philadelphia, Pa., 2-7.
PUTTING IT OVER (Frank Hatch): Chicago, Ill., Aug. 1—indefinite.
READY MONEY (H. H. Frazee): Springfield, Ill., 4, Decatur 5, Robinson 6, Terre Haute, Ind., 7, St. Louis, Mo., 8-14, Kansas City 15-21.
READY MONEY (H. H. Frazee): New York city Aug. 19—indefinite.
READY MONEY (Wm. A. Brady and H. H. Frazee): London, Eng., Aug. 12—indefinite.
REBECCA OF SUNNYBROOK FARM (Jos. Brooks): London, Eng., Sept. 2—indefinite.
REYNOLDS, HARRINGTON (A. G. Delamater): Washington, D. C., 9-15.
ROLLICKING SHANNON (Al. McLean): Louisville, Ky., 3-7, Chicago, Ill., 8-14, Columbus, O., 15-21.
ROSARY (Central; Rowland and Clifford): Chicago Heights, Ill., 8, Knox, Ind., 9, Warsaw 10, Lagrange 11, Sturgis, Mich., 12, Three Rivers 13 Dowagiac 14, Benton Harbor 15, Elkhart, Ind., 16, Coldwater, Mich., 17, Hillsdale 18, Angola, Ind., 19, Auburn 20 Huntington 21.
ROSARY (Circuit; Rowland and Clifford): Port Huron, Mich., 4, Bay City 5-7, Saginaw 8-11, Lansing 12, Kalamazoo 13, 14, Grand Rapids 15-21.
ROSARY (Coast; Rowland and Clifford): Springvalley, Ill., 4, Kewanee 5, Geneseo 6, Moline 7, Davenport, Ia., 8, Knoxville 9, Oskaloosa 10, Corydon 11, Leon 12, Albia 13, Ottumwa 14, Ft. Madison 15, Centerville 16, Osceola 17, Creston 18, Clarinda 19, Red Oak 20, Plattsmouth, Neb., 21.
ROSARY (Eastern; Rowland and Clifford): Hoopeston, Ill., 4, Rantoul 5, Gilman 6, Kankakee 7, Hammond, Ind., 8, De Kalb, Ill., 9, Sycamore 10, Oregon 11, Savannah 12, Freeport 13, Rockford 14, Elgin 15, Amboy 16, Dixon 17, Polo 18, Sterling 19, Morrison, Ill., 20, Clinton, Ia., 21.

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ROSARY (Southern; Rowland and Clifford): Mt. Sterling, Ky., 4, Winchester 5, Cynthiana 6, Paris 7, Richmond 9, Nicholasville 10, Lebanon 11, Russellville 12, Goliath, Tenn., 13, Lebanon 14, Pulaski 16, Columbia 17, Murfreesboro 18.

ROSARY (Western; Rowland and Clifford): Columbus, Mo., 4, Brunswick 6, Moberly 7, Sedalia 9, Warrensburg 10, Butler 11, Lamar 12, Carthage 13, Springfield 14, Joplin 15, Vinita, Okla., 16, Tulsa 17, Muskogee 18, Henryetta 19, McAlester 20, Oklahoma City 21, 22.

ROSARY (Gaskill and MacVitty): Greene, Ia., 4, Waverly 5, Clarksville 6, Cedar Falls 7, Tama 9, Belle Plaine 10, Brooklyn 11, Newton 12, Guthrie Centre 13, Adair 14, Neola 15, Westpoint, Neb., 16, Fremont 17, Lincoln 18, Falls City 19, Tecumseh 20, Holton, Kan., 21.

ROSS, THOMAS W. (Cohan and Harris): Cincinnati, O., 2-7.

ROUND-UP (Klaw and Erlanger): Terre Haute, Ind., 5.

SCRAPE OF THE PEN (Messrs. Weber and Fields): Montreal, Can., 16-21.

SEARCHLIGHT, THE (Messrs. Shubert): Geneva, N. Y., 6.

SERVANT IN THE HOUSE (Merle H. Norton): Findlay, O., 4, Sidney 5, Upper Sandusky 6, Ashland 9, Loudenville 10, Massillon 11, Lisbon 12, East Liverpool 13, Beaver Falls, Pa., 14, Sharon 16, Warren, O., 17, Greenville, Pa., 18, Meadville 19, Oil City 20, Titusville 21.

SHEPHERD OF THE HILLS (City; Gaskill and MacVitty): St. Joseph, Mo., 1-4, Omaha, Neb., 5-7, Des Moines, Ia., 8-11, Grinnell 12, Ottumwa 13, Burlington 14, Peoria, Ill., 15-18, Springfield 19-21.

SHEPHERD OF THE HILLS (Eastern; Gaskill and MacVitty): Calumet, Mich., 4, Ishpeming 5, Manistique 6, Sault Ste. Marie, Can., 7, Sault Ste. Marie, Mich., 9, Cheboygan 10, Charlevoix 11, Boyne City 12, E. Jordan 13, Traverse City 14, Manistee 15, Ludington 16, Cadillac 17, Reed City 8, Evart 19, Big Rapids 20.

SHEPHERD OF THE HILLS (Western; Gaskill and MacVitty): Cambria, Wis., 4, Watertown 5, Berlin 6, Neenah 7, Fond du Lac 8, Stevens Point 10, Grand Rapids 11, Merrill 12, Rhinelander 13, Antigo 14, Wausau 15, Marshfield 16, Neillsville 17, Menomonie 8, Stillwater, Minn., 19, Northfield 20, Rochester 21.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Scranton, Pa., 16, Wilkes-Barre 17, 18, Rochester, N. Y., 19-21.

STAHL, ROSE (H. B. Harris, Inc.): Boston, Mass., Sept. 2—indefinite.

SPOONER, EDNA MAY (Blaney-Spooner Co.): Brooklyn, N. Y., 2-7.

STEWART, MAY (J. E. Cline): Fairbury, Ill., 4, Pekin 5, Monmouth 6, Burlington, Ia., 7, Grinnell 16.

SUNBONNET SUE (Park Play Co.): Monroe, Mich., 4, Morenci 5, Auburn, Ind., 6, Logansport 7, Hicksville, O., 9, Carey 10, Mechanicsburg 11, St. Paris 12, Ottawa 13, Lima 14, Ft. Wayne, Ind., 15, Bowling Green, O., 16, Chicago Jct. 17, Wooster 18, Ubrichsville 19, Salineville 20, Beaver Falls, Pa., 21.

TALKER, THE (Henry B. Harris, Inc.): Philadelphia, Pa., 2-21.

THELMA (Smith and Sherman's): Stanton, Mich., 4, Big Rapids 5, Manistee 6, Traverse City 7.

THIEF, THE (C. S. Primrose): Ottawa, Ill., 4, La Salle 5, Streator 6, Joliet 7, Aurora 8, Hannibal, Mo., 14, Quincy, Ill., 15.

THIRD DEGREE (United Play Co.): Kendallville, Ind., 4, Angola 5, Janesville 6, Marshall 7, South Bend 8, Dowagiac, Mich., 9, Jackson 10, Adrian 11, Tecumseh 12, Ypsilanti 13, Bay City 14, Saginaw 15, Manistee 16, Ludington 17, Cadillac 18, Charlotte 19, Owosso 20, Pontiac 21.

TOWN MARSHAL (Messrs. Wee and Lambert): So. Manchester, Conn., 4, Deep River 5, Essex 6, Fall River, Mass., 7, No. Attleboro 9, Arctic, R. I., 10, Danielson, Conn., 11, Middleboro, Mass., 13, Pawtucket, R. I., 14, Clinton, Mass., 17, Shelburne Falls 18, E. Pepperell 19, Exter, N. H., 20, Lawrence, Mass., 21.

TRAIL OF THE LONESOME PINE: Chicago, Ill., 8-28.

TRAVELING SALESMAN (H. B. Harris, Inc.): Cincinnati, O., 2-7, Louisville, Ky., 8-14, St. Louis, Mo., 15-21.

UNCLE TOM'S CABIN: Annapolis, Md., 5.

UNCLE TOM'S CABIN (Eastern: Wm. Kibbie): Bradford, Pa., 4, Salamanca, N. Y., 5, Hornell 6, Elmira 7, Williamsport, Pa., 9, Danville 10, Mt. Carmel 11, Pottsville 12, Reading 13, 14, Pottstown 16, Carlisle 17, Huntington 18, Altoona 19, 20, Johnstown 21.

UNCLE TOM'S CABIN (Western: Wm. Kibbie): Rochester, Minn., 4, Mankato 5, St. Cloud 6, Little Falls 7.

UNCLE TOM'S CABIN (Terry's): Humboldt, Ia., 4, Luverne 5, Corwith 6, Britt 7.

WARNER, H. B. (Liebler and Co.): New York city Sept. 5—indefinite.

WHERE THE TRAIL DIVIDES: Detroit, Mich., 1-7

WHITESIDE, WALKER (Walter Floyd): Wilkes-Barre, Pa., 5, Buffalo, N. Y., 9-14.

WHITE SLAVE (Robert Campbell): Cheboygan, Mich., 4, Sault Ste. Marie 5, Ishpeming 6, Duluth, Minn., 7.

WHITE SQUAW (J. F. Sullivan): Toledo, O., 2-7.

WILSON, AL. H. (Sidney R. Ellis): Baltimore, Md., 2-7, Washington, D. C., 9-14.

WITHIN THE LAW (American Play Co.): Buffalo, N. Y., 2-7, New York city 9—indefinite.

WITHIN THE LAW (Co. B; American Play Co.): Kansas City, Mo., 2-7.

WOLF, THE (H. A. Morrison): Clearfield, Pa., 4, Indiana 5, Punxsutawney 6, Altoona 7.

WOMAN IN THE CASE: Schenectady, N. Y., 2-4, Amsterdam 5, Johnstown 6, Auburn 7, Rochester 9-11, Niagara Falls 12-14, Cleveland, O., 16-21.

WOMAN, THE (David Belasco): Milwaukee, Wis., 1-7, St. Paul, Minn., 8-14.

TRAVELING STOCK COMPANIES.

ALLEN (N. Appell): Lebanon, Pa., 2-7.

BAILEY-LOCKWOOD: Jefferson City, Mo., 2-7, Sedalia 9-15, Nevada 16-21.

BESSEY, JACK: Taylorville, Ill., 2-7, Burlington, Ia., 16-21.

BROWN, KIRK (J. T. Macauley): Danbury, Conn., 2-7.

BYERS, FRED (Harry Kaylor): Rock Rapids, Ia., 3-6.

CARLETON SISTERS (Verney and Montgomery): Charleston, S. C., 2-7, Spartanburg 9-14, Concord, N. C., 16-21.

CARROLL COMEDY (Ion Carroll): Somerset, Ky., 2-7.

CHASE-LISTER (Glenn F. Chase): Grinnell, Ia., 2-7.

CHATTERTON, ARTHUR (N. Appell): Canton, O., 2-7, Battle Creek, Mich., 9-14.

CHAUNCEY-KIEFFER (Fred Chauncey): Hagerstown, Md., 2-7, Chambersburg, Pa., 9-14, Hanover 16-21.

COLONIAL (Cortland Hopkins): Canso, N. S., 2-7, Picton 9, 10, Oxford 11, 12, Truro 13, 14, Westville 16, 17, Summerside, P. E. I., 19-21.

COLTON (Chas. E. Colton): Elliott, Ill., 2-7.

CORNELL-PRICE PLAYERS (W. E. Cornell): Hastings, Mich., 2-7.

DEMOREST COMEDY (R. Demorest): Barbourville, Ky., 2-7.

DOYLE (Edwin Doyle): Huntington, Ind., 2-7, Goshen 9-14.

EARLE (L. A. Earle): Portland, Ind., 2-6.

FRANK, JOHN E., PLAYERS (Clarence Auskings): Dallas, Tex., 26-Sept. 7.

GRAHAM, OSCAR: Nevada, Mo., 1-7, Ft. Scott, Kan., 8-14, Springfield, Mo., 15-21.

GRAYCE, HELEN (N. Appell): Middletown, Conn., 2-7.

HARVEY (Northern; Harvey D. Orr): Maquoketa, Ia., 2-7.

HARVEY (Southern; Harvey D. Orr): Trenton, Mo., 2-7.

HAYES, LUCY M., ASSOCIATE PLAYERS: Stockton, Kan., 2-7, Logan 9-14, Goodland 16-21.

HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Jackson, Mich., 26-Sept. 7, Sandusky, O., 8-14.

JACOBS (Engle and Jacobs): Donora, Pa., 2-7.

KEENE, LORRAINE (H. L. Lawrence): Iola, Kan., 1-7, Jefferson City, Mo., 8-14, Sedalia 16-21.

KEYES (Chester A. Keyes): Pittsburg, Kan., 1-7, Independence 9-14, Chanute 16-21.

KLARK-URBAN: Bangor, Me., 2-7.

KNICKERBOCKER (Eugene J. Murphy): Petersburg, Ill., 2-7.

LA PORTE, MAE (Joe McEnroe): Marysville, O., 2-7.

LONG, FRANK E.: Red Oak, Ia., 2-7, Clarinia 9-14, Kirksville, Mo., 16-21.

LYNN (Jack Lynn): Olean, N. Y., 2-6, Salamanca 9-14, Perry 16-21.

MAHER, PHIL.: Gouverneur, N. Y., 2-7.

MARKS, MAY A. BELL (R. W. Marks): Watertown, N. Y., 2-7.

PERRY, AUGUSTA (Walter Downing): Danielson, Conn., 2-7.

PICKERTS, FOUR (Willis Pickert): Walton, N. Y., 2-7, Luberty 9-14, Chester 16-18, Warwick 19-21.

REYNOLDS AND ROSS (Billy Ross): Shenandoah, Ia., 2-7, Atlantic 9-14, Toledo 16-21.

SHANNON (Harry Shannon): Napoleon, O., 3-7, Albion, Ind. 9-15.

ST. CLAIRE, WINIFRED (Earl D. Sipe): Anderson, Ind., 2-7.

TAYLOR: Lewiston, Me., 3-8.

TURNER (B. Vail): Ottumwa, Ia., 2-7.

WHITTINGTON (E. E. Whittington): Kennett, Mo., 2-7.

OPERA AND MUSICAL COMEDY.

ADOLPHUS (Strum and Workman): Los Angeles Cal., April 8—indefinite.

ALMA, WHERE DO YOU LIVE? (Jos. M. Weber): Milwaukee, Wis., 1-7.

BALKAN PRINCESS: Columbia, S. C., 12.

BEAUTY SPOT: New York city 2-7.

BLACK PATTI (R. Voelckel): Washington, Pa., 4, Circleville, O., 5, Xenia 6, Richmond, Ind., 7, Hamilton, O., 8, Indianapolis, Ind., 9-11, Shelbyville 12, Crawfordsville 13, Terre Haute 14, Mt. Vernon 15, Evansville 16, Hopkinsville, Ky., 17, Clarksville, Tenn., 18, Nashville 19, 20, Paris 21.

BOHEMIAN GIRL: Bridgeport, Conn., 18.

BRIAN, DONALD (Charles Frohman): New York city 2-7, Syracuse, N. Y., 9-11, Utica 12, Rochester 13, 14.

CARLE, RICHARD, AND HATTIE WILLIAMS (Chas. Frohman): New York city Aug. 5—indefinite.

CASEY JONES (Rowland and Clifford): Chicago, Ill., 1-7.

CHARITY GIRL (George W. Lederer Production Co.): Chicago, Ill., July 29—indefinite.

COHAN IN AFRICA: Cleveland, O., 1-7.

COW AND THE MOON: Washington, D. C., 2-7.

COUNT OF LUXEMBOURG (Klaw and Erlanger): Boston, Mass., Aug. 26-Sept. 14, New York city 16—indefinite.

ELTINGE, JULIAN (A. H. Woods): Pittsburgh, Pa., 2-7.

FISCHER'S COMEDY (Messrs. Fischer and James): Los Angeles, Cal.—indefinite.

FLIRTING PRINCESS (H. P. Hill): Ottawa, Can., 2-4, Brockville 6, Kingston 7, Peterboro 9, Hamilton 10, 11.

FOLLIES OF 1912 (F. Ziegfeld): New York city Sept. 9—indefinite.

FOY, EDDIE (Werba and Luescher): Newark, N. J., 9-14, Brooklyn, N. Y., 16-21.

GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Portland, Ore., 1-7, Seattle, Wash., 8-14, Tacoma 17, 18, Victoria, B. C., 19-21.

GIRL AT THE GATE (Harry Askin): Chicago, Ill., Sept. 1—indefinite.

GIRL FROM BRIGHTON (William Fox): New York city Aug. 31—indefinite.

GIRL FROM NOWHERE: South Bend, Ind., 2-4, Kalamazoo, Mich., 5-7.

GIRL FROM TOKIO: Harrisburg, Pa., 2-4, Atlantic City, N. J., 5-7.

GIRL OF MY DREAMS (Jos. M. Galtes): Toronto, Can., 2-7, Montreal, 9-14.

HANKY PANKY (Lew Fields): New York city Aug. 5—indefinite.

HEART BREAKERS (Mort H. Singer): Moose Jaw, Can., 4, Prince Albert 5, Saskatoon 6, 7.

HE CAME FROM MILWAUKEE: New York city 2-7.

HEN PECKS (Lew Fields): Albany, N. Y., 2-4, Troy 5-7.

HER LEFT SHOULDER (Klaw and Erlanger): Philadelphia, Pa., 9-21.

HITCHCOCK, RAYMOND (Cohan and Harris): Atlantic City, N. J., 9-14.

LEAN, CECIL, AND FLORENCE HOLBROOK (Joseph M. Galtes): Chicago, Ill., Aug. 12—indefinite.

LET GEORGE DO IT: Youngstown, O., 13, 14.

LEWIS, DAVE (Rowland and Clifford): Kansas City, Mo., 1-7, St. Louis 8-14, Chicago, Ill., 16-21.

LITTLE MILLIONAIRE (Cohan and Harris): Trenton, N. J., 20, 21.

LITTLE MISS FIX-IT (Werba and Luescher): Providence, R. I., 2-7, Lawrence, Mass., 9, Salem 10, Lowell 11, Fall River 12, New Bedford 13, Newport, R. I., 14, New London, Conn., 16, Springfield Mass., 17, 18, Pittsfield 19 Rutland, Vt., 20, Burlington 21.

LOUISIANA LOU (Harry Askin): Detroit, Mich., 9-14.

MACDONALD, CHRISTIE (Werba and Luescher): Providence, R. I., 16-21.

MADAME SHERRY (Co. B; Messrs. Woods, Frazee and Lederer): Perry, N. Y., 16.

MADAME SHERRY (Co. C; Messrs. Woods, Frazee and Lederer): Rochester, N. Y., 2-4.

MADAME SHERRY (Co. D; Messrs. Woods, Frazee and Lederer): Norfolk, Va., 2-7.

MADAME SHERRY (Co. E; Messrs. Woods, Frazee and Lederer): Carbondale, Pa., 5, Washington 7.

MERRY COUNTESS (Messrs. Shubert): New York city Aug. 20—indefinite.

MERRY WIDOW REMARRIED (Max Faetkenheuer): St. Louis, Mo., 1-7, Springfield, Ill., 8, Indianapolis, Ind., 9-11, Lafayette 12, Madison, Wis., 13, La Crosse 14, Minneapolis, Minn., 15-21.

MODERN EVE (Mort Singer): Chicago, Ill., April 21—indefinite.

MUTT AND JEFF (Co. A; Gus Hill): Ithaca, N. Y., 4, Cortland 5, Middletown 6, Newburgh 7, Poughkeepsie 9, Kingston 10, Hudson 11, Schenectady 12, Albany 13, 14, Glens Falls 16, Troy 17, Amsterdam 18, Gloversville 19, Utica 20, 21.

MUTT AND JEFF (Co. B; Gus Hill): Petersburg, Va., 4, Roanoke 5, Richmond 6, 7, Danville 8, Winston-Salem, N. C., 10, Durham 11, Raleigh 12, Fayetteville 13, Wilmington 14, Greensboro 16, Salisbury 17, Charlotte 18, Greenville 9, Spartanburg, S. C., 20, Asheville, N. C., 21.

MUTT AND JEFF (Co. C; Gus Hill): White Plains, N. Y., 7, Derby, Conn., 10, Danbury 11, New Britain 12, Waterbury 13, 14, Middletown 16, Meriden 17, Winsted 18, New Haven 19-21.

MUTT AND JEFF (Co. D; Gus Hill): Burlington, N. J., 16, New Brunswick 17, Plainfield 18, Dover 19, Easton, Pa., 20, Allentown 21.

MY BEST GIRL (Henry B. Harris, Inc.): Buffalo, N. Y., 2-7, New York city 12—indefinite.

NAUGHTY MARIETTA (Arthur Hammerstein): Columbia, S. C., 14.

NEARLY A HERO: Boston, Mass., 2-7.

OH! OH! DELPHINE (Klaw and Erlanger): Philadelphia, Pa., 9-21.

PINK LADY (Klaw and Erlanger): Newport, R. I., 9, Lewiston, Me., 18.

PINK LADY (Klaw and Erlanger): New York city Aug. 26-Sept. 14.

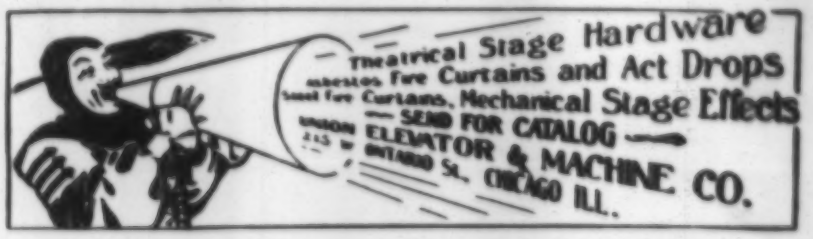
POLISH WEDDING (Cohan and Harris): Detroit, Mich., 2-7, Chicago, Ill., 8—indefinite.

POLLARD JUVENILE OPERA (E. P. Chester): Seattle Wash., Aug. 24-Sept. 5.

PRINCE OF TO-NIGHT (Le Comte and Fiescher): Fergus Falls, Minn., 4, Wahpeton, No. Dak., 5, Ortonville, Minn., 6, Milbank, S. Dak., 7, Watertown 9, Huron 10, 11, Pierre 12, Deadwood 13, 14, Bellefourche 16, Rapid City 17, Pierre 18, Brookings 9, Madison 20, Pipestone, Minn., 21, Sioux City, Ia., 22.

QUAKER GIRL (Co. A; H. B. Harris, Inc.): Boston, Mass., Sept. 2—indefinite.

(Continued on page 34.)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MOTION PICTURES

VIEWS OF THE REVIEWER

BY the public at large, and even by those eminently qualified to judge, the picture drama even now is generally regarded simply as a plot narration of dramatic thrill and situation. The tendency is to limit the scope of the picture play in considering it merely the drama of incident, by which is meant a succession of related events comprising a whole. While this, indeed, might be used as a definition for drama itself and certain other forms of literature, it is more directly associated with action, in which things are made to happen, or the use of mere narration. It has been interesting, however, to watch the development of the dramatic picture up from its first stage, when it was believed that, since a picture told a story in action, there must be plenty of it, until now, when in looking over the field, it would be hard to name any form of literary expression, outside of the psychological presentation of a mind isolated, which had not been present in the picture drama in some way. Even the above mentioned exception has appeared, when the reaction against the character has been shown by outside conflicting forces.

* * * *

Yet there is still the prevailing tendency to attribute to pictures purely a physical means of depicting thought and its bearing on life. Although the voice has been aptly termed the language of reason, its absence upon the screen does not exclude life and reason from the picture, nor—what is more to the point—does it deprive the picture from presenting fundamental thought and its relation to man and the universe in such a way as to bring out the vital truth back of the situation or incident presented.

A number of thoughtful writers have declared that one of the baneful effects of the picture, and one needed to be held in check, is the fact that it can make such a vivid impression on a spectator through the physical representation of crime and other abnormal traits, while at the same time it has not the means, as in the legitimate drama, of lessening the horror or bringing out the truth back of it all by the presence of conversation. But such a supposition ignores the power of action to unfold the truth contained in the theme of the drama, since in considering a picture as a mere series of impressions, irrespective of the idea contained in the whole, one denies the ability of a picture dramatist to develop a theme.

EARLE A. FOYE
A New Leading Man With the Kalem Company

MARY C. CHARLESON
A Clever Leading Lady of the Vitagraph Western Stock Company.

* * * *

That this is not more frequently realized in picture construction, is hardly proof that it can not be done, as is evinced by the steady improvemen in this direction. In fact it is, perhaps, one of the greatest factors toward lifting the picture out of censorship, as by the proper handling of the theme, by which is meant the underlying thought back of the composition, truth comes to light, and he who denies the truth about any matter, be it contained in song, story or sermon, is a poor moralist. The truth of any subject, whether presented in dramatic form or in any other, may excite, but it can hardly work for evil. Accordingly, the most apparently immoral escapade or direful tragedy loses its incitement to wrong, when presented in truth. The fact that on the stage, or in our literature, this method is not always employed, is by no means a denial that it might result for good, while its need in picture, because of the public addressed, is obviously greater than in any other form of artistic expression. No thoughtful student of the photoplay can refuse to acknowledge the mental power of the picture to create impression while at the same time it exposes the human weakness, not only back of the drama as a whole but down to the most subtle incident, presenting, accordingly, a fundamental truth of existence.

Let the picture dramatist and director prove the truth of the situation contained in his drama, and there is little fear that it will offend or demoralize, unless his own sense of truth be at variance with life.

* * * *

Now that the exhibitor is thoroughly organized and convinced of his power and ability to work for good in the industry at large, one will begin to look for a gradual betterment in the exhibition and presentation of pictures. Doubtless, in his effort to reconstruct timid justice, he will be mindful of his duty to the public who enter his doors. Crowded houses with little effort have been his experience in times past, perhaps too much for his own advancement and that of the field at large. Surely, the high quality of films now made by our best manufacturers are worthy of only the best presentation, and the wise exhibitor will be he who rises to the demands of the artistic growth, which has taken place in the producing end of the business, and places himself in a position to receive another public, which is ready for him, when he recognizes its need. His negligence in this direction may cause his own downfall, when the want is met through other sources. Perchance, the motion picture of the future may bring the presence of what it promises—the organized and well appointed family theatre.

* * * *

It is quite evident that the Kinemacolor process is to be a success as a means of presenting the dramatic motion picture. Much progress has apparently been made in the projecting of the colors on the screen, when one compares the present films with those seen last season showing the Durbar and the Coronation of King George V. The colors seem capable of finer shading and the streaked, rainbow effect, as an object moves quickly across the picture, is decidedly less noticeable and rarely occurs. The improvements in this direction and in the delicate shades of the colors assuredly give promise of greater development in the future. Yet in its present state the process is delightfully satisfying in its representation of colors and comes as a decided novelty and surprise to the spectator. Whatever the future plans of the company may be, it is obvious that they possess a field quite their own.

This development in the motion picture realm denotes the amazing progress made toward ultimate perfection. There are yet living those who remember the enjoyment afforded by the then novel shadowgraphs, which also employed a screen and the reflection of moving objects.

THE REVIEWER.

HERBERT PRIOR
Leading Man With Majestic, Popular for His Comedy-Characterizations

CRITICS AND THE PHOTOPLAY

AMONG the situations arising in the comparatively new world of the film, is that which is hinted in the grievance voiced by management and director of the photoplay, that critics are too severe, that they do not realize the difficulties of production and that "it is easier to criticise than it is to write a successful play."

Do these utterances mean that the silent drama and screen farces should be reviewed from a lower standard than the stage production? Is it a plea that, despite protestations to the contrary, the films have not the strength and must not be treated on the same plane as the "legitimate?"

One almost can hear the swelling cry of denial from combined managements to both these queries.

And yet, through all this discussion, pro and con, there runs a hint of weakness. Why not face the vital issue squarely, delve into the source of responsibility, and consider the remedy?

All critics certainly cannot be wrong. Most critics fail to praise more than a minority of picture plays produced. No critic gives unqualified praise to one-half of these productions. Something must be radically wrong.

This is rather brusque summing up, but the truth which hurts cannot fail to help.

First in consideration then, let us place the story itself. At least this is the logical beginning, for without foundation, one cannot hope to build well. The "big" story is difficult to write, is the declaration of the management. But this cannot be counted an excuse to waiting exhibitors who have the right to demand first-class goods. Neither is it the critic's fault that poor productions are the result of poor stories.

The source of all first-class goods is a first class place of origin. Without quarreling with the contention that the amateur classes are capable of providing photoplays now and then, it is patent that the professional writer of wide experience is the logical source for this class of goods. But how many men who are able to formulate plays, sketches and high-class fiction are willing to enter the market at present rate of compensation? So few that one may count them on one hand and have fingers to spare.

Why? Because it is obviously absurd to get a successful member of this profession to agree to the following proposition:

"We are in the market for the biggest photoplays you can write. Dramas of the Belasco type and character are wanted. Scenarios which will lift the photoplay to a higher standard and dignify the new art are imperative. We want you to write them. For each Belasco drama we will pay you $25 to $35. Some of us will go a few dollars higher if necessary. It is true that we will make several thousand dollars upon each of these filmed stories and, in some cases, many thousands. However, we consider the $25 or $35 your pro rata; ample compensation for your part in the success of each. Remember that we must employ a capable director and actors to make even your big plays successful. Come on in, the water's fine."

After which one need not place his ear to the ground to hear the departing footsteps of the recognized successful writer as he hikes for tall timber, casting worried glances behind him.

Is this not the truth as regards the present status of affairs?

It is absurdity itself to claim that our successful playwrights and many of our novelists cannot write photoplays. These professionals are able to catch any angle of their business. Is the film angle out of their reach and within the easy grasp of novices?

The evolution of the photoplay has been rapid. It has proceeded with such swiftness that it has left some managements forlorn. It is true that the number of directors and "leading" people is inadequate to the demand. The legitimate has not given to the film field the stars demanded by the ever widening casts and new companies forming. But, if the managements have been injured in this regard, as much more have they suffered through lack of the "big stuff" from authors who are able to write fiction, vaudeville sketches and even plays for incomes besides which the average earnings of the scenario writer fade into insignificance.

With an average of hundreds of film plays produced a month, dependent in great part upon the stories of the novice and here and there a comparatively few experienced scenario writers, can one expect an average of productions which show strength and positive advancement throughout the general field?

The remedy must lie in accessions of professional talent to the film fold. It is a cold commercial proposition throughout. Pay your price and take your choice. Is there a successful film company operating to-day which cannot afford to pay as high as $5 a release for the really "big" story? Is not any story accepted worth at least $100?

"Too much money for the work?" was the reply of one of the most eminent officials in the business when I told him the day soon must come when photoplays of high class would demand from $100 to $500.

And yet a drama purchased by his company the same week, for $25, would have scored a success upon the legitimate stage. if put on by some competent producer, giving the author a small fortune in royalty. He was offered $1,000 cash and 5 per cent royalty by a leading theatrical man, for another drama equal to the $25 scenario.

This is not an exceptional case so far as many plots are concerned.

Film fans will not need to rake their memories to recall some of these remarkable photoplays.

The amateurs certainly have been given their opportunity to provide food for the hungry maws. For years they have been encouraged to send their ideas and effusions to all motion picture companies. They have been encouraged to try and try and again until everybody's doing it. The result is a still greater dearth of desirable material for producers to work with.

Why then should producers essay to curtail expenses at the fountain head? Surely a few hundred dollars more or less, in a winning campaign cannot appeal to them when a battle is on which, in the end, must mean a survival of the fittest.

Therefore it might be well to reserve criticism of the critic, and study his reviews with a mercantile eye, that the remedy may be attained, even through the painful process of separating the management of a few more dollars.

WILLIAM E. WING.

CHARLES D. HERMAN
Reliance Stock Company

MUTUAL FILM OUTLINES POLICY.

At a meeting of the board of directors of the Mutual Film Corporation held Tuesday, Aug. 27, the following officers were elected: Crawford Livingston, president; H. E. Aitkin, who has been acting president, first vice-president; W. C. Toomey, second vice-president; Walter N. Seligsberg, secretary, and C. J. Hite, treasurer.

The new board of directors is as follows: Dr. Welbert Schallenberger, Dr. Hall, E. Mandelbaum, Phil Gleichman, S. S. Hutchinson, Seymour Stewart, J. V. Ritchie, T. H. Cochrane, and the officers of the company.

J. R. Freuler, general manager, outlined the policy of the company to a representative of THE MIRROR as follows:

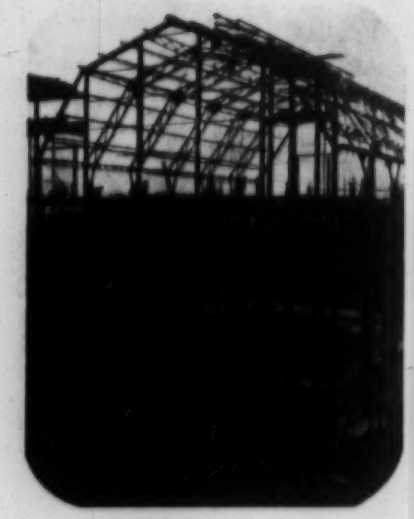
"Now that our organization has been completed our time will be devoted entirely to marketing the highest grade motion pictures obtainable. The time has passed when the exhibitor will take anything the exchange chooses to give him. He now demands the best and all our efforts will be devoted to giving it to him. As soon as the details can be worked out in fairness to both the manufacturer and the exhibitor, we shall have a committee to pass upon all films before they are released and every film must attain a high standard before it reaches the exhibitor."

SCENE FROM "HUMAN HEARTS"
A Two-reel Imp, Released Sept. 12

KALEM'S MASTER PRODUCTION SOON READY

One of the most ambitious film productions which have yet been attempted is the Kalem feature soon to be released, Jesus of Nazareth, relating the life of Christ. The picture was taken in the actual backgrounds of Palestine. Bethlehem, Nazareth, Jerusalem, Bethany, the Mount of Olives, Babylon and the Sea of Galilee all appear in the course of this large five-reel production. It is declared that there was much hearty cooperation between the natives and the players, sent out by the company, who were headed by Gene Gauntier and directed by Sydney Olcott. Various missionary boards and societies also came to their aid, all of which naturally resulted in a more authentic, harmonious whole than might otherwise have been realized. The taking of the picture extended over approximately three months and it was necessary for the company to cover 246 miles on donkey back from Jerusalem in order to get to one location.

BETTY HARTE
(Selig Players)



BIOGRAPH STUDIO.

Another view of the Biograph studio now under process of construction in the Bronx is published above. The view gives a more complete idea of the floor divisions than the picture printed in last week's MIRROR. The basement is to be used as a workshop and storage; the first floor for the artificial light studio, comprising the entire length of the building; the second for lunch and dressing rooms, while the sun studio is to occupy the entire top floor.

HISTORY OF MORMON CHURCH IN FILM.

SALT LAKE CITY, U. (*Special*).—In Salt Lake City the leaders of the Mormon Church are collaborating with the Los Angeles Picture Company, through Mr. Kelly, to make a set of pictures, involving between one and two hundred different scenes, taking nearly five reels of film, to illustrate the rise and progress of the church, beginning with the Prophet Joseph Smith as an infant of five months on his mother's lap. From thence the film continues his life and work, his meeting with angels, his finding of the golden plates from which he is said to have translated the "Book of Mormon," his building of the Kirtland and Nauvoo temples, and his assassination at Carthage Jail. From this point the picture takes up the wanderings of the members of the church under the leadership of Brigham Young. Then appears the pilgrimage across the trackless prairies, their arrival in the Valley of the Great Salt Lake, their early privations and Indian wars, and, last of all, their modern city of temples, schools, factories, and skyscrapers, with their surrounding cities of smaller but no less modern interest. Hundreds of people will assist in the work, and many of the original pioneers will be seen in the pictures. Sons and daughters and other descendants of Brigham Young will be seen in the many phases of life in the early days of Utah—when, in fact, it was called "Deseret." Ox teams, mule teams, handcarts, pack animals, the old wagons known as "prairie-schooners," and every method of transportation known to the early days will be shown. It is estimated that the film will cost $50,000, and will be rented out for a full evening's entertainment with a lecture accompanying.

C. E. JOHNSON.

ANOTHER ADDITION TO SELIG FARM.

Three carloads of animals, including wildcats, javas, panthers, baboons, monkeys, and other species from the jungles of Mexico and South America reached the Selig animal farm near Eastlake Park in Los Angeles recently. This is the latest of three large shipments of animals that have arrived since the first of the year. The animals will be used in the production of the famous Selig jungle pictures, which have proved so popular to photoplay fans and a distinct feature of the motion picture field.

FIVE RELEASES FOR EDISON.

Beginning with Monday, Sept. 23, the Edison Company will issue five reels each week. The addition has been contemplated for some time, it is declared, in order to supply the demands for this company's films.

FLORENCE TURNER—L'AIGLON.

It is announced that work has already begun on The Duke of Reichstadt, a Vitagraph feature, in which Florence E. Turner will play the role of L'Aigion.

INDIANS CAMPED ON SELIG GROUNDS.

For the last two and a half weeks the Selig Polyscope Company's studio grounds at Chicago have borne the appearance of an embryo Indian reservation. Over one hundred Winnebago red men from the Government quarter at Black River Falls, Wis., have been camped here while the company has been producing the big three-reel Fort Dearborn massacre. The film is being made from the historical novel by Randall Parrish, entitled "When Wilderness Was King." Many of the famous Indians who took part in the Selig production of Custer's Last Stand are again seen in this film, which is one of this company's most ambitious Indian pictures, built on large spectacular lines.

MOVING PICTURE HOUSES.

OWENSBORO, KY.—The new moving picture house now in course of erection will be completed by Oct. 1. The house is being built by Mr. Bleich, of Hopkinsville, who operates a similar house in that city. The Princess will be the name of the new house, and it will be arranged to give its patrons every possible convenience and comfort. The management promises some clever attractions during the Winter. C. L. M.

FILMS TO TEACH DANCING.

J. Parker Reed, Jr., who recently returned from a trip through Egypt, has been commissioned by Harry A. Smith, of The Merry Widow Remarried, to make a number of films of dancers in the Orient, to be used in teaching dancing for musical productions to be made in America. Mr. Reed brought back with him some films made of dancers that were used to teach the chorus the oriental dance in the show now current at the Colonial, Elgin, Ill. So successful was this method of teaching that Mr. Smith has decided to open a studio and teach the art of dancing by motion picture. For example, if a scene is to be shown in which the whirling dervish dance is done, all that is required is to set the reels and there the dance is, in its native form. The pictures will be taken at close range, so that they will show every movement, and they will be found very useful to stage directors.

ESSANAY QUARTERS POPULAR.

During the recent convention of exhibitors an office at the La Salle Hotel headquarters, in which to entertain the exhibitors, their wives and friends, was maintained by the Essanay Company. The steady stream of badge-bedecked visitors crowding into the "Big Chief's Wigwam" proved their appreciation. Souvenirs, consisting of Indian head watch fobs for the gentlemen and Indian head hatpins for the ladies, were distributed, while tables containing refreshments were constantly filled with representatives from all parts of the country. Throughout the entire week the members of Essanay's Eastern Stock company were at the headquarters daily to welcome and meet the exhibitors and their friends personally. At the conclusion of the banquet in the La Salle roof-garden a committee of six representatives extended to the Essanay Company, on behalf of the Exhibitors' League, a vote of thanks for the courtesies provided by Essanay during the convention.

A DENIAL.

The New York Motion Picture Company issues the following statement in connection with another which appeared in THE MIRROR of Aug. 14:

"We wish to correct a statement which appeared in your columns, to the effect that Frank Montgomery, heretofore director for the New York Motion Picture Company, was to produce Bison pictures for the Universal Company. Mr. Montgomery was employed by the New York Motion Picture Company about a year and a half as a rider. The only directing he ever attempted for us was while Mr. Balshofer was absent. Thomas H. Ince took charge of the producing department of this company last October, at which time Mr. Montgomery severed his connection with this company. Mr. Ince has produced every reel since then, including the two and three reel features, with the exception of a few single reels which had been made by his assistant, Francis Ford. On Wednesday, Aug. 21, the Supreme Court of New York issued an injunction restraining the Universal Film Manufacturing Company from interfering with the New York Motion Picture Company. An application is now pending, which will come up for hearing in a few days, to enjoin the Universal Company from using the name of "Bison."

FOUR EACH DAY FOR UNIVERSAL.

With the addition of the Great Northern features and the Ambrosio releases, the Universal programme beginning with Oct. 1 will comprise twenty-eight subjects each week. This will mean a programme of four pictures each day, including Sunday. It is also the intention to present two big features each week, and in addition to the special films already purchased during the past month each studio of this company's organization is turning out a weekly feature. A Great Northern special, entitled The Great Circus Attraction, a three-reel subject exhibited at the Chicago convention, it is declared, received a great ovation. The Massacre of Santa Fe Trail is another feature soon to be released, while Leah the Forsaken, a three-reel limp, is announced as a film of particular moment.

VITAGRAPH PLAYERS FALL FROM BALLOON.

On Monday morning, Aug. 26, the Vitagraph Company was occupied with taking a picture entitled Up In a Balloon, and an ascension was made from the studio yard, conducted by Professor Leo Stevens, the aeronaut, who had been specially engaged for the picture. Clara Kimball Young made the trip with the aeronaut, and the balloon sailed over Brooklyn and out to sea. Automobiles in pursuit failed to discover the landing, but the balloon finally came down at Northport, L. I., where a steady wind had carried it. The anchor caught in a tree about twenty feet from the ground and both occupants were overturned. Both Miss Young and Mr. Stevens escaped with little injury by clinging to the sides of the basket.

VEDAH BERTRAM DIES AFTER OPERATION.

The many friends of Vedah Bertram, whose work with the Western Essanay Stock company will always be remembered, will be grieved to learn of her death, which occurred on Aug. 26, at the Meritt Hospital, Oakland, Cal., from the effects of an operation for appendicitis. Out of pictures Miss Bertram was known as Adele Buck, and previous to her appearance in picture, it is declared, she was well known in Boston social circles. Miss Buck was a graduate of Wellesley College and twenty years of age.

THIRD GAUMONT RELEASE.

The Gaumont Company are to add a third release to their weekly programme, which will take place on Sept. 21 and every Saturday thereafter. The company now releases on Tuesdays and Thursdays, and with the Gaumont weekly on Wednesday the addition of this new reel will virtually make four subjects each week from this company. It is planned to have the new release a split reel, consisting of two subjects. The greater portion of the reel will be devoted to some important topical event of the week of a larger scope than is now carried in the Gaumont weekly. The rest of the reel will comprise scientific, industrial, educational or scenic subjects. Of these the company now has a large supply on hand, including The Cotton Industry, Zoological Specimens of Pond Life, Life of the Bottle Fly, the Frog, the Mosquito, the Silk Worm, each on separate reels, and a number of others of like interest. The release has come, it is declared, as a special request among exchange men and exhibitors.

THOMAS NOT RALPH.

The caption under a cut appearing in last week's MIRROR read Ralph H. Ince, director of Bison 101. It should have been Thomas instead of Ralph. Fortunately the offense is not as great as it might be, since Ralph Ince is the brother of the well-known director of "Bison 101." Ralph Ince will be recalled for his impersonations of Lincoln for the Vitagraph Company.

LETTERS AND QUESTIONS.

Answered by "The Reviewer."

C. E. K., Knoxville, Tenn., presents some good sound reasoning, which is quite as logical as it is convincing. Incidentally it is an answer to the censorship question. His argument is as follows:

Certainly one of the striking features of the photoplay of to-day is its cleanness—its absolute freedom from that coarseness which taints nearly every other form of public amusement, be it stage play, vaudeville or fiction. Its purity reflects a twofold credit: First, upon the picture producers, and, second, upon the public, which by its enthusiastic support of the new art has demonstrated that the masses of the people have clean tastes. Perhaps it would be interesting to point out just why theatrical managers have found it not only possible but profitable to play at the same theatre shows of a good moral tone at one time and indecent performances at another, while the picture producer confines himself rigidly to the former. The explanation is that the legitimate theatre has two audiences: the vulgar and the intelligent. Performances are advertised in advance and patrons select what they care to see. In this way a theatre may cater to two opposite tastes. At the picture theatre, on the other hand, the average patron goes in without previously knowing what he is going to see; he relies on the manager and demands that the performance shall not offend him. In the regular theatres vulgar plays may sometimes be given without affecting him, because he knows the character of the show from its reputation and may avoid it if he wishes. On the other hand, the only possible protection to the picture spectator is the knowledge that the pictures will never be objectionable. Thus the photoplayhouse can appeal to but one class, and since the clean minded are in the majority, it is to them that the producer directs his efforts.

L. F. P., Bridgeport, Conn.—The charming young woman who played the lead in the Reliance picture entitled Votes for Women is Edgena de Lespine.

A. B., New York.—The release date of Arthur and Martha, Biograph, has not been announced. The company has not yet changed its policy of giving out the names of its players.

B. K., Warren, Pa.—The actors playing the leading roles in the Thanhouser two-reel production Under Two Flags are Flo La Badie as Lady Alicia, William Russell as the Colonel, and William Garwood as Bertie Cecil. You can obtain a photograph of Miss La Badie by addressing the Thanhouser Company, New Rochelle, N. Y. Her picture has already appeared in THE MIRROR, in the issue of May 22, 1912.

W. W., Brooklyn, as a constant follower of photoplays, wishes to say, that to her mind Western Anderson pictures are the best Western pictures produced. She declares the scenery is magnificent, and the lady who fills the place of Miss Bertram much better than this actress herself.

A. K. V., Chicago, requests THE MIRROR to conduct a department of original scenario plots, similar to the recent review contest. While she suggests that the prizes should be simply honorary mention, it is feared, it might necessitate employing a good scenario editor to pass judgment, and such individuals are rare, so it is said. Undoubtedly, as she indicates, it might be excellent training, but originality does not always come so much by seeing what the other man is doing, as by indulging in a little outside thinking for oneself. To be sure original plots are at a premium, the manufacturers tell us, while primary plot ideas may be reduced down to a very small number—thirteen, it is said. The original plot, therefore, might never be found. However, if A. K. V. and others will think out an old plot contained in some subject or experience, which means much to them, possibly they will awake to the fact that they have invented a plot with the semblance of originality at least. Yet THE MIRROR is quite willing to do all in its power to promote originality, and the value of such a contest is left an open question for other readers.

A. B. W., Philadelphia, would like to say a word about the Biograph, who she thinks has a fine set of players. It is not known how many actors this company has upon its payroll, or whether the ones who appeared in His Own Fault and The Speed Demon are still with the company. They might be and then they might not. Biograph has been a source to draw from in times past, but, as everybody knows, they do not have much to say about themselves or their players.

F. M. H., New York, finds fault with various correspondents who have been making remarks about Maurice Costello, and desires to reply. She declares:

As proved by the recent Popular Player Contest, conducted by a Motion Picture Story Magazine, he is the most popular actor in all the companies.

Admirers of other players compare their favorites with him, and invariably say "some time *in the future* they will surpass Costello.

Be that as it may, none of them say that any one surpasses him *now*, and, in my opinion, most of the actors will have to go a long, long way before they come anywhere near *equaling* his work.

He is accused of being conceited, because he has an air of self-confidence. If anything of personality can be read in faces, his is one of the strongest that one can meet. Often a man who can easily dominate others, because of a stronger will and deeper nature, assumes that air of self-assurance unconsciously, and that same trait is mistaken for idle conceit.

After this vigorous appeal on the part of this much-admired actor, apparently, little is left to be said, especially as his champion declares: "Were I the only one in the world who thought so, I would still stick by the ideas I have written." As the actor seems to be able to keep his position on the Vitagraph staff, undoubtedly she is not the only person who is convinced of his worth.

FRANK POWELL

DIRECTOR

Powers Brand — Universal Film Mfg. Co.

Next Release, HIS WEAKNESS, Sept. 6

REVIEWS OF SPECIAL SUBJECTS

The Pueblo Legend (Biograph, Aug. 29).—It would be very hard to place this remarkable conception in any particular class of drama or literature; it is such a happy blending of all. Through the entire play runs the spirit of poetry and symbolism. Yet at the same time it is filled with thrilling and exciting adventure, is replete with dramatic climaxes, and depicts vividly the customs and life of an ancient Indian tribe, while above all the players not only present the situation but stop to express it in vivid, human portrayal. It is accordingly a wonderfully well rounded whole, characterized by a full expression of the different elements of art and drama. The battles between the hostile tribes are remarkable pieces of stage management, while the composition of the entire film is possessed of decided imagination in the vitality of its detail and its dramatic building. Naturally, the backgrounds around an ancient Indian village of the Pueblo tribe of Isleta, N. M., add much to the atmosphere, while the costumes and weapons and other accessories loaned by the Museum of Indian Antiques at Albuquerque, N. M., also bring truth and character to the film. It is most remarkable, however, for the strength of its delivery and the ingenuity and imagination displayed in the construction. The story concerns the mission of the Great Brother, who is sent by the Sun Priest to find the turquoise of Isleta, the symbolism of happiness. To do this he defers his own life's happiness to be found in the love of the stranger maid adopted by the tribe. His first obstacle appears in meeting with the ancient enemy, the Apaches. In the fight his friend is killed, and again he sacrifices his own happiness to rescue his friend. Once more he sets out to find the symbol of happiness, while the stranger maid, encouraged by the Sun Priest, prays for his safety before the image, and finds happiness where all must find it, at her own threshold, for the turquoise is unearthed beneath her altar. Then the big brother returns, and folds his happiness, the stranger, maid, inside the wedding blanket. C.

Thelma (Reliance, Aug. 31).—The film follows very closely the famous story by Marie Corelli and gives us scenes of much excellence and interest. The plot is one that adapts itself especially to moving pictures, and although we lose the thrilling descriptive work of the author's word-painting, there is, nevertheless, in the film the same brilliant story that has given pleasure to millions of people. The production is singularly fortunate in being possessed of scenery that easily passes for Norway, "the land of the midnight sun," and even the studio sets have been arranged with so much care that the natural effects are preserved in all essentials. Marie Corelli knew how to weave a romance, so that at once it seemed not only plausible but more than probable, and at the same time to furnish a setting that would also attract the reader by its very picturesqueness. In the picture the only possible thing that the spectator can miss is the charm of the author's style. The idea in this instance has been very faithfully carried out, and in the three reels through which the picture runs even the spectator who has not read the novel gets quite a fair idea of the original work. Of course, Thelma is much too well known to need a synopsis of the story here. Popular as are most of Miss Corelli's novels, there is probably not one that has gained greater renown and attention than this one treating of a Norwegian romance. Most story readers can easily recall the adventures of Sir Philip Errington, of his winning of Thelma in Norway, the attempts to poison the union in England, and his return to "the land of the midnight sun" when Thelma fled there, to find her father dead. Olaf, Thelma's father, it will be recalled, went to his death in his burning ship, which makes a very good effect. Other scenes that deserve especial mention are the one in which Philip first met Thelma and the waterfall. In every respect the picture is very much worth the consideration of admirers of Miss Corelli and others. M.

The Celebrated Case (Gem, Sept. 3).—No production of this once famous play could fail to have points of interest, for this complicated drama of French life is one that delighted audiences of all kinds and degrees of intelligence years ago. It is essentially a semi-mystery story, whose incidents adapt themselves well to portrayal in pictures, and whose situations are striking enough to attract careful attention. In this case the plot narration would perhaps not be quite lucid to one unfamiliar with the story, but this difficulty will probably be cleared away for the spectator who understands the foreign titles and designation of things. Photographically it is worthy of favorable comment, the action is smooth and finished, while the settings have been carefully chosen. Perhaps the interpretation of the character of Lazare, the villain, could have been tempered a little, but in the majority of cases the members of the cast have done well. The picture runs for two reels, but is well worth the film space accorded to it. The story is too well known to warrant a repetition of its synopsis here. In the picture the director has been very faithful to the original work in his own conception. From the death of the Count Mornay, his entrusting of his papers and jewels to Jean Renaud, Lazare's theft of them and his murder of Renaud's wife to Jean's conviction of the murder and his sentence to be a galley slave for life, the old familiar phases of the plot are all there. In a very dramatic scene Jean is allowed to visit his daughter and unmasks Lazare after he has found his wife's necklace among the count's jewels, so that Lazare is then arrested for the murder and Jean set free. M.

Kinemacolor Reviews.

The Otto.—Some exceptionally near views of this interesting little animal of the water are shown in and around its native haunts on the edge of the river. A particularly novel feature is the sight of the animal under the water diving through schools of fish and dashing up to the surface with the ones caught.

The Great Water Beetle.—On the same heel with The Otter, this film is also possessed of the added feature of a scene under water, for which it was necessary to submerge the camera. It is equally satisfying in the outline of its colors, especially where the struggle between a large water snake and the beetles is shown. Here the blood shed is seen to tinge the water.

The Price of Success.—A deal of human sympathy and truth pervades this little tragedy, which has been acted with much character, while the movement of the little drama is particularly clean-cut in bringing out the situation. To be sure, the entrance into New York Harbor is prolonged a little too much for the best dramatic effect, but it is a thing most easily forgiven, as the scenes shown are wonderful glimpses of this region, and bring out the colors and atmospheric effects in almost startling reality. The story deals with a young couple who come to this country from Italy. They pass through Ellis Island and find a home in the city. The wife supports the husband by washing, while he attempts to become known in the field of art. At last, after the birth of a child, he is inspired to paint a picture of his wife and baby as the "Madonna and Child." His wife becomes exhausted from privation, and he goes forth to sell the painting. He is run over by an automobile. Little injury is done, however, and the painting is sold to the owner of the machine, but when he returns with the joyous news to his wife, he finds her dead. C.

The Note and the Shirt.—A well-appointed little comedy is presented on this film in excellent spirit, and shows what the process is capable off in some very delicate shades, and does something rather impossible for the ordinary black and white or even the hand colored film. To fool her prospective husband in her desire to know just what he looks like, the girl disguises as a negress. She rubs off the black make-up in the end, exposing her own flesh in the natural color. She is a saleslady in a shirt establishment. For a lark she places a note in a shirt, informing the one who purchases it that she will marry him. It is delivered to a Western store. The owner answers the note, and the girl comes in her disguise. The appearance of her future lord does not suit her, nor does her apparent black skin awaken any response from him. He sells his right to a younger, handsomer man, who is more to the lady's liking, and her true color is disclosed. There is a quick marriage and a laugh on the other.

STUDIO GOSSIP.

LIDA KANE has been especially engaged by James O'Neill and the directors of the Crystal Film Company to play the part of Carconte in Monte Cristo.

KING BAGGOT, the well-known leading man of the Imp Company, is also a scenario writer of some ability. His aim is to build plays of strong dramatic situation dealing with the more conflicting forces of life. Among his recent endeavors are Blood is Thicker Than Water and In Old Tennessee. William Daly collaborated in the writing of these, which he also directed and staged.

WILLIAM DUNCAN, a leading man of the Selig Company, was recently playing the role of a convict with the Colorado State Penitentiary as a background. The discipline at this institution is very strict, and the guards do not hesitate to shoot an unruly prisoner. After the scene Duncan took a walk around the yard with his pipe. He was threatened by a guard, but, thinking the guard was joking, Duncan smilingly blew a wreath of smoke in his direction. There came a sharp crack from the Winchester and a bullet struck barely two feet away from the actor, who proceeded to get into his role.

DAVID THOMPSON writes from Home Farm, Killarney, Ireland, that he with Mrs. Thompson and their baby daughter Madeliene would sail Sunday, Aug. 10, on the Mauretania "for good old U. S. A., after a delightful trip through England, Ireland and Wales and a visit to Paris." Mr. Thompson continues: "I spent a most delightful time with Sid Olcott and the Kalem Company here in Killarney and had the pleasure of playing the stuttering sergeant in Kerry Gow for the Kalem company. I certainly enjoyed hearing of the nice time they had in Egypt. I met Gerald Griffin in London and he was surprised to meet me." Mr. Thompson looks forward with pleasure to rejoining his friends of the Edison and Thanhouser studios.

MABEL TALIAFERRO and Tom Carrigan, former members of the Selig company appeared at the Majestic Theatre in Chicago recently in a dramatic sketch written by Miss Taliaferro. As a tribute to Miss Taliaferro members of the company attended a performance and gave a big ovation.

KATHLYN WILLIAMS, of the Selig company became director one day recently. She had under her charge fifty pupils of the open air schools of Chicago, whom she had drilled to present a moving picture play at the Stevens Theatre entitled On The Trail of The Germ. The play was written by Dr. McMichael, head of the Chicago Polyclinic hospital. Methods of testing patients for tubercular germs and the care that should be taken to avoid infection were shown in the play.

JAY HUNT, the moving picture director, has finished rehearsals of his Western Wheel show, Queens of the Folies Bergere, and sent it out on the burlesque circuits. Mr. Hunt has now rejoined the Thanhouser Company as producer, from which post he has been absent for a month while putting on this attraction.

HARRY CASHMAN, the versatile and popular actor with the Essanay Eastern Stock company, has had long and varied experience on the stage, principally in light opera. For several seasons Mr. Cashman was associated with the Tivoli Opera company of San Francisco, where his reputation as a comedian was firmly established. Following this he was associated with T. Daniel Frawley, James Neil, and Edythe Chapman. For two years Mr. Cashman starred in Charles Hopper's Chimmy Fadden, was for two seasons with Richard Carle in The Spring Chicken, and also in stock at Atlanta, Ga. Mr. Cashman is now completing his third year with the Essanay Company, and has a list of popular character-creations to his credit.

MARTHA RUSSELL, authoress of the scenario, Neptune's Daughter, recently taken by the Essanay players at Devil's Island in Lake Superior, was called upon to play a mermaid in the production of the picture, so the story goes. She was suddenly washed from the rock on which she was lying by a huge wave. Although she is an expert swimmer, the heavy costume baffled her efforts to breast the waves, and she was sinking for the third time when Francis X. Bushman, Harry Mainhall, and Harry Cashman reached her after a terrific battle with the angry surf, and Miss Russell was brought safely back to the rock. Other members of the company who were leaning over the rocks were knocked insensible by a huge wave that broke against the rock and swept them from their feet, but all, including Miss Russell, agreed to finish the scene.

AD WOLGAST, lightweight champion pugilist of the world, met his match at the hands of a Selig actor the other day. In a boxing contest with Charlie, the famous Selig boxing kangaroo, the animal knocked him clean through the ropes. After the contest Wolgast viewed all the wonders of the Selig farm. A visit was also made to the alligator run and ostrich farm, where he was presented with an alligator and a hen respectively. His visit has been filmed.

GEORGE TERWILLIGER, scenario editor and assistant director for the Reliance films, left that company on Aug. 31. During his engagement with the company for the past year he has written more than half of the pictures and arranged and put on all the natural history subjects. Before deciding on the several offers he has received he will take a week's vacation in New Hampshire.

MAURICE COSTELLO, who needs no introduction to MIRROR readers, is much annoyed at the claim of a certain Jack Costello, a vaudeville performer, who has been featuring himself in Kansas and the West as his brother. Mr. Costello declares that he never had a brother and intends to divorce this one by law, if necessary.

WILLIAM DUNCAN, leading man of the Selig Colorado company, passed through a rather daring experience last week, when he rode a racing motorcycle along the top of the famous skyline drive at the crest of the Royal Gorge at a terrific rate of speed. The slightest mishap on Duncan's part would have resulted in his being plunged into space, as the abyss is thousands of feet deep at this point, and he had never ridden a motorcycle in his life before he attempted this daring feat. The scene is declared to be an exceptional thriller, and will appear in the picture entitled, A Motorcycle Adventure.

MARSHALL STEDMAN, manager of the Selig Company, had a birthday Aug. 16. The Selig players, led by Myrtle Stedman, gave a surprise dinner party in his honor. The entire company and many well-known Canon City citizens were present, and a pleasant evening was passed.

HENRY MCRAE, a well-known producer in the legitimate field, is a new addition to Selig's producing staff. For the last few years he has been identified with theatrical affairs on the Pacific Coast. Mr. McRae will be connected with the Chicago studio production forces for the present. His first pictures have been pronounced a success.

HARDEE KIRKLAND SELIG PRODUCER.

Hardee Kirkland, until recently identified with David Belasco and his various productions as stage-manager, has joined the Selig forces. Among the productions which Mr. Kirkland was connected with, either as manager or actor, were Oliver Morosco's production of The Fox, the Liebler Company's The Affair at the Barrack, and Mary Jane's Pa. Mr. Kirkland says that he has become exceptionally enthusiastic over his new work and expects to remain in the motion picture production field indefinitely. His first picture will soon be released under the title of The Voice of Warning.

A DEMAND FOR GAUMONT COLORED.

In order to supply the demand on the part of exhibitors and exchange men, the Gaumont Company is to place upon the market between four and six hand colored reels each month.

EXHIBITORS AS BROKERS.

On Thursday, Sept. 19, the Selig Polyscope Company will release Into the Genuine. The great scene of this picture represents the closing hours in the wheat pit of the Board of Trade. In making this mammoth scene, in the neighborhood of one thousand motion picture exhibitors took part as brokers. This scene was made on the afternoon of Aug. 14, during the National Convention of the Motion Picture Exhibitors' League of America, when some fifteen hundred convention visitors were guests of the Selig Company. They entered into the spirit of the scene with a vim, and the result obtained was most realistic. The picture was rushed through in record time and shown at Orchestral Hall that evening, where it proved to be one of the big features of the week. Such exhibitors as are desirous of securing this subject may do so by ordering from their exchange.

SELIG WEDNESDAY RELEASE.

The first Wednesday release of the Selig Company will take place on Sept. 25. This date will not, for the present at least, be confined to any particular kind of release, but will contain a varied assortment of the best Selig subjects. The first release will be entitled Partners. It is a story of the Royal Northwest Mounted Police.

KINEMACOLOR TO LOS ANGELES.

A Kinemacolor studio has been in operation at Whitestone, L. I., for the past few months, and it is now the intention of the company to send a second producing staff, headed by David Miles, the director, to a new studio at Los Angeles, Cal. Returning from a trip through New England, A. H. Sawyer, who has been associated with the company since its first appearance in this country, declares that he has found there considerable interest in Kinemacolor, and the new plans now under way. E. L. Barker, the advertising manager, is to start on a similar trip throughout the West. Previous to his affiliation with Kinemacolor, Mr. Barker was connected with the motion picture publicity department of the International Harvester Company, and was general manager of the Temple Bush, one of Chicago's stock theatres. Associated with Mr. Barker is E. B. Lockwood, previously of the Industrial Motion Picture Company, of Chicago. A review of several of Kinemacolor films appears elsewhere in this issue.

COMMITTEE MEETING OF NEW YORK LEAGUE

At a meeting of the Ball and Convention Committee of the Motion Picture Exhibitors' Association of Greater New York a resolution was adopted that a World's Exposition of the Motion Picture Trade should be held in connection with the convention of the National Exhibitors' League, to be held in New York, July 7, 1913. Letters have already been sent to Europe, Africa, and Australia, asking the co-operation of the trade in that portion of the world. Committees were also appointed for the second annual ball.

BUNNY BACK.

John Bunny, of Vitagraph fame, returned from England on Aug. 31, with Larry Trimble, the director. While abroad he has been occupied with a series of films depicting his journeys through various cities, while his most important mission was to play Pickwick on original ground. The films are declared to be a great success.

Reviews of Licensed Films

Mr. Pickwick's Predicament (Edison, Aug. 21).—Dickens's "Pickwick Papers" is called to mind by a most sympathetic and careful performance, taken from that portion of the book which deals with Pickwick's engaging Sam Weller. When he would state the fact delicately to his landlady, Mrs. Bardell, by informing her that he was about to cease to live alone, she mistook it for a proposal. The result was a breach of promise case, won by the lady. Pickwick, however, refused to pay, and was committed to the debtor's prison. Mrs. Bardell followed, when she was not able to pay her attorneys, but Mr. Pickwick relented, and paid his own as well as the lady's fee. The film is rich with the original Dickens's humor, while the character drawing in each cast is refreshingly true and to the point. Pickwick has received careful study in the hands of William Wadsworth. Mrs. Bardell is likewise in fine character, while Marc MacDermott as Dodson, the barrister, is a truly artistic achievement, filled with humor and understanding. Charles Ogle, for the plaintiff, is also distinctive in his minor role, while Yale Boss, quite the boy he always is, plays Master Bardell. The rest of the large cast work in equal harmony. The settings and atmosphere of the period are indicated with much care and knowledge of the times, while it makes in its entirety a most acceptable addition to this company series of Dickens's pictures, reflecting much credit upon all concerned. Ashely Miller is the director, who has so well caught the spirit of the tale. C.

Betty Fools Dear Old Dad (Selig, Aug. 22).—Here is one of the cleverest little picture farces seen for some time, and is proof positive that farce is one of the most enjoyable forms of entertainment in picture, when conceived with wit and discretion. The construction is especially apt and ingenious, and particularly deft in working out the various amusing complications and situations. The clearness with which the action explains itself, and the evolutions throughout, are noteworthy in comparison with the usual class of pictures of this nature. Gladys Wayne plays the role of Betty with a deal of grace and spirit. Allen Mathes is the young man who wins her, and deserves to, while L. S. McKee plays the father, who gets left, with both discretion and zest, while Douglas Lawrence is the rival. The film opens well. Betty is about to elope with the young man of her choice, when she is interrupted by her father and the young man, selected for her husband. The lover returns with a ladder, but the elopement is prevented by the arrival of the father and the rival. The persistent lover follows the party to the license office, and there he hands Betty a note, telling her to slip into his taxi through her father's while going out. Thus they outwit the party, but the rival pursues and learns their destination from a ticket dropped by the young man in his hurry. He telegraphs on to the station in the name of the father to arrest the couple. The father arrives and boards the train with his wayward daughter, as does the persistent youth, who gets on the rear. At the next station Betty throws her traveling bag overboard for her father to pick up. While he is gone, she and her faithful slip into a freight car, and are off before the father can reach them. It contains numerous laughs. C.

A Corner in Whiskers (Essanay, Aug. 22).—The idea on which this farce is grounded is more adapted for burlesque than farce, and its construction and treatment should have been along this line. To be sure, the players are filled with undoubted energy and a desire to be funny, but the idea would seem to call for caricature, which obviously would need corresponding development in the picture itself. Consequently the work of the players seems more exaggerated and strenuous than funny, while the situation is rather covered by their efforts. The cast includes Eleanor Blanchard as the broker's wife, Mildred Weston as the daughter, and William Weston as the young lover. The broker does capable work. The young man is told that he can never marry the girl until he is possessed of $10,000. He desires to invest some money, and comes to the father of the girl for advice, who offers to give him a corner on his whiskers. The young man agrees to the proposition. An agreement is signed, whereby if the father refuse to deliver up the whiskers on demand, he must forfeit $15,000. The youth demands the whiskers on one side of the face the evening that the father is to receive a visit from the mayor, but he offers to sell his corner on the pleading of the embarrassed man, if he will give him $10,000. This is agreed upon, and thus the youth obtains the necessary ten thousand. C.

On Board the Kaiser Wilhelm II. (Vitagraph, Aug. 24).—Those who have traveled across the ocean will no doubt find many familiar scenes in this film, which has to do with the technical side of the daily life on board a great North German Lloyd steamship. The views include the coaling of the ship, leaving dock, the various officers, the steerage, the first cabin, the steward's band, the wireless operators, lowering a lifeboat, and others. M.

The Party Dress (Vitagraph, Aug. 24).—A clever and touching little drama is here presented, with a dainty sentimental idea, excellent acting, and good sets. A girl who has been invited to a party finds herself without a suitable gown, until she visits the attic and finds one worn by her grandmother, which proves to be in just the style of to-day. Her grandfather sees her in it and tells her that his dead wife wore the dress on the evening that he proposed to her. In this particular, history repeats itself, for after the party her escort asks her to be his wife. Helen Gardner is very attractive as the girl Lydia, Charles Kent does smooth work as her grandfather, and Earle Williams, although his part is not as big as the others, is a capable lover. M.

The War on the Mosquito (Edison, Aug. 24).—The picture was taken in New Jersey, and from an educational standpoint the film is of great value in showing to the public the methods being employed by the health officers in the attempt to exterminate these disease-bearing pests. The swamps are being drained by the use of ditches, letting in streams of tide water in which the mosquito cannot live. Inland, the pools where the eggs are being hatched are treated with oil, which prevents the insects from breathing. The work is being carried on in a large way, and has without doubt brought beneficial results. M.

The Government Test (Lubin, Aug. 24).—The plot of the story has many twistings and turnings, but on account of the careful use of subtitles one is never confused in following the thread of the story, which is thoroughly enjoyable from start to finish. More than this, it contains a positive novelty that is the kernel of the nut, and around which the whole thing has been woven. The device to stop runaway trains is certainly a new idea, although it is hard for the mind untrained technically to understand just why there should be such a big demand for that sort of invention. The film has been very well acted, and should prove generally entertaining. A discharged employe of one road goes to the other and offers to make the government test of the device a huge joke. The test is to be made on the day on which the Sunshine Society is going on a picnic, and by a strange trick of fate the daughter of the railroad man who hired the would-be test-destroyer is taken on the train which is being tested by her lover, the president of the rival road. Then comes news that a trestle has been washed away, and although the discharged employe fixes things all right, a man who has been following him turns the trick the other way, and the test train stops before it reaches the trestle. The plot is rather ingeniously worked out, so that its many windings seem logical and clear. Peter Lang is one railroad president, Harry Myers the lover, and the other one, Anna Barry, his sweetheart; Eleanor Middleton the girl's mother, and Richard Morris the discharged employe. M.

Flirt or Heroine (Vitagraph, Aug. 27).—Put on with exceptional care and quality, this delicate little story of character and conviction strikes a very human note. Florence Turner and Maurice Costello in the leading roles play together with their usual harmony and adaptitude. Robert Gaillord is the colonel, and Julia Swane Gordon the wife. The flirt comes to visit her sister at the army post in India, and there captivates a young army surgeon. She does not take his declaration of love seriously, and offends his by her lightness in receiving his proposal. He implies that she is a woman incapable of receiving honest affection, and is promptly called away to an uprising. The girl follows as nurse, and soon disproves to the young surgeon's satisfaction that, although to all appearance, she had seemed the flirt, she could be a woman of worth when a crisis arose. The surgeon is stricken with the plague, and she comes to nurse him. The atmosphere of India is indicated with exceptional truth. The street scene is especially good in this respect. C.

The Laird's Daughter (Selig, Aug. 26).—One finds this a wholesome drama of life in Bonnie Scotland, whose story is well put together and whose acting is most satisfying in representing the life and characters depicted. Robert's sudden rise to riches will probably draw a smile from the skeptic, but after all it is entirely possible, so that this phase of the plot fits in nicely with the rest. The settings are very good, the Scottish scenes, especially being attractive in their aspect of homely ruggedness. The Laird of Glencartin objects to Robert MacDonald as a prospective son-in-law, and forces his daughter to write him an insulting letter. Her real note goes astray in the post office, and Robert goes to America, where he amasses a fortune. He learns that his native village is in distress, so he returns, and the letter having been found, Robert learns that Airleen has always loved him. This time the laird has no objections to his suit. The work of the cast is of a uniform quality, and the story is smooth and coherent. M.

The Little Wanderer (Kalem, Aug. 27).—There is a direct human appeal in the way this little story is interpreted and acted, as it is free from much of the mawkish sentiment one is apt to find in the presentation of such a subject. The carefully regarded details also lend much charm to the picture as a whole. The little girl is not happy with her stepmother, who rather loses sight of her in the love of her own child. Her dog is also a source of contention. The child concludes to run away with her dog. She falls asleep in a barn, where she overhears two tramps plotting to rob a certain squire that night. Her presence becomes known, and she is bound and gagged. The dog, however, breaks through a hole in the side of the building, and tears the handkerchief away from her mouth. He appears before a farmer working in the field, and at length persuades him to follow him. The girl is thus released and the squire informed. When the thieves attempt entry, they are captured, while the child finds a home with the squire. The scene before the last, where the two wander happily along the road, would seem to have made a most fitting and happy ending and completely terminated the story. C.

Alkali Ike Plays the Devil (Essanay, Aug. 27).—August Carney flits through this ingenious, merry little farce with his usual characteristic humor and

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released September 2, 1912

IN THE NORTH WOODS

Fate Protects the Unprotected

A trapper, confident of the safety of his wife and child in the boundless woods while he is away on his trip to the trading post, a day's journey, leaves for that place to dispose of the pelts he has secured. He has just departed when an adventurous Frenchman and his guide saunter through the woods in search of game. From a distance the adventurer sees the trapper's wife place her bag of savings in its hiding-place. At once his cupidity is aroused, for his own purse is sadly depleted, and he is determined to get the bag of money, which purpose seems easy to accomplish. He finds, however, that the woman is made of stouter stuff than the ordinary female of the species and he not only fails but suffers for his attempted villainy.

Approximate Length, 995 feet.

Released September 5, 1912

GETTING RID OF TROUBLE

(Farce Comedy.)

The Newlyweds move into their new flat and prepare to entertain their uncle. A cook must be engaged and they go to the employment office to get one. It would spoil the fun to describe her—suffice to say trouble begins. They try to "fire" her, but she refuses. More trouble comes in the person of a persistent bill collector. Uncle devises a great scheme. He asks the cook, who is eager for a fight, to chase the collector from the doorstep, and while they are struggling outside the telephones to the police station. It proved a master stroke.

Approximate Length, 560 feet.

HE MUST HAVE A WIFE

(Farce Comedy.)

Harry expected to come in for a portion of his uncle's estate, but didn't figure that he would get his share before his worthy relative's demise. The uncle, however, being an eccentric individual, decides to divide his estate while he is alive so as to avoid misunderstandings. Harry's share is $25,000, but the condition is that he is happily married, otherwise he doesn't get a penny. He has only a couple of hours in which to comply with the condition. Well, he gets his share, but, oh, what a struggle! Approximate Length, 430 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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"BUNNY'S SUICIDE."

Use Vitagraph Beautifully Colored Posters. Made Especially for Film Subject. Order from your Exchange, or direct from us.

"TOMMY'S SISTER" Monday, Sept. 2
A LITTLE TRUMP. She has nerve and wit. She saves Tommy's job and saves his employer from being robbed by a dishonest partner.

"CORONETS AND HEARTS" Tuesday, Sept. 3
TITLE DOESN'T COUNT. A young lord tries to win a young girl with his title. She refuses him until he proves himself able to make his own living with his own hands.

"CAPTAIN BARNACLE'S LEGACY" Wednesday, Sept. 4
GOES A GREAT WAY. He has to go to South Africa for it. He has a lively time getting away with it. It comes in handy.

"BUNNY'S SUICIDE"
"SHE WANTED A BOARDER" } Split Reel Friday, Sept. 6
JUST IN FUN. Bunny doesn't really commit suicide. He just fools people. She wanted a boarder and got more than she wanted. The two are a whole feast of laughs.

"A WASTED SACRIFICE" Saturday, Sept. 7
BETTER TO HAVE TRIED AND LOST THAN NEVER TO HAVE TRIED AT ALL. He tries to save the little Indian papoose at the sacrifice of his own life and freedom.

NEXT WEEK *NEXT WEEK*

"MEMORIES OF PATIO DAYS"—"THE ROAD OF YESTERDAY" Monday, Sept. 9

"THE HIGHER MERCY"—Trying moment of Abraham Lincoln. Tuesday, Sept. 10

"THE HINDOO CURSE"—An oath of vengeance. Wednesday, Sept. 11

"THE LOYALTY OF SYLVIA"—True womanhood. Friday, Sept. 13

"POPULAR BETTY"
"THE FORTUNE IN A TEA-CUP" } Refined Comedies. Saturday, Sept. 14

Beginning Thursday, Sept. 26th, SIX A WEEK

SPECIAL FEATURES

COMING SEPTEMBER 16, 1912
CINES **DAUGHTER OF THE SPY** 2 REELS
Romantic Story of Revolutionary Days Dramatically Portrayed, in which Daughter of Spy gives her life in vain attempt to save her Nobleman Lover.

FOUR REELS

A Wonderful Presentation by Pathe

THE BLIGHTED SON

SEPT. 9th 1912

Story of a prodigal son who, having killed his mother and sister and made a street beggar of his aged father, by his extravagances and wild deeds, suffers a career of unbelievable hardships, but finally returns home—a man. The prodigal's life dramatically told in wonderful pictures.

AUGUST 26 **FIRE AT SEA** 2 REELS
Great interest already manifested in this exciting story of the sea.

August 19, 1912 VITAGRAPH'S	**Rip Van Winkle** — A Great Film from a Great Play Made Famous by the Late Joseph Jefferson	Two Reels	July 8, 1912 PATHE'S	**The Adopted Child** — A Film Full of Human Interest and Intense Heart Throbs	Two Reels
August 12, 1912 CINES'S	**Rameses, King of Egypt** — Romance in the Days of the Splendor of the Pharaohs	Two Reels	July 1, 1912 KALEM'S	**Tragedy of the Desert** — A Faithful Portrait of the Romance and Tragedy of the Sea of Sand	Two Reels
July 29, 1912 PATHE'S	**Don Juan and Charles V** — A Wonderful Old World Story of Life at the Court of Spain (Colored Film)	Two Reels	June 24, 1912 PATHE'S	**A Nation's Peril** — An Exciting Film With a Marvelously Thrilling Boat Explosion	Two Reels
July 22, 1912 KALEM'S	**Siege of Petersburg** — A Masterful Presentation of the Civil War Period	Two Reels	June 17, 1912 VITAGRAPH'S	**The French Spy** — An Enthralling Story of Military Life in Real Vitagraph Style	Three Reels
July 15, 1912 VITAGRAPH'S	**The Money Kings** — A Vital Subject Superbly Handled by These Competent Players	Three Reels	June 10, 1912 EDISON'S	**Martin Chuzzlewit** — Dickens's Famous Characters are Brought to Life—Perfect	Three Reels

GENERAL FILM CO.

succeeds in making an altogether exceptional entertaining and mirth-provoking conception. His sweetheart is well played by Mrs. William Todd. Arthur Mackley is her father, and William Todd the gentleman who refused to take her to the masquerade ball. Alkali Ike had received an invitation to attend the ball with his lady friend, but a difficulty loomed up on the horison in the form of another woman, whom Alkali had kindly consented to show her destination on her arrival in town. On the night of the ball Alkali dressed in his role of the devil and started out alone. On the way in his disguise he frightened several passers-by. The men became alarmed at the fact that the devil was in the neighborhood and went forth to overcome his Satanic majesty. He sought refuge in the house of his sweetheart after his tail had been shot off, and the alarmed friends broke in upon a reconciliation of two fond lovers. C.

A Prince of Israel (C. G. P. C., Aug. 27).—A tinted film that gives us exceptionally good photography and a Biblical drama of much power is produced on this film. The scenes have been very well arranged, the coming together of the rival armies being an extraordinary piece of work, in which one receives the impression that large numbers of men are actually engaged in battle. It matters not how the effect is obtained; the spectator is occupied with a very faithful battle picture, and one that will make a lasting impression. Absalom, disgraced by his father, David, in favor of the young son, Solomon, goes forth and gains the favor of the Israelites by promises and kindness. He raises an army of 12,000 and prepares to march against his father. David, warned of the approach of the hostile army, sets out to meet it, and in the battle Absalom's forces are routed and himself killed after a precipitous flight. David is prone to be strenuously theatric, but in all other respects the film is very good.

Mr. Grouch at the Seashore (Biograph, Aug. 26).—The film draws its humor from the jealousy and crabbedness of a man at the beach, who refuses to do anything except sulk. When his wife takes a plunge he follows her with jealous eyes. In a second trip to the water she is forced to take a strange bathing suit, because somebody has put hers on by mistake. From a distance Grouch thinks his wife is out with another man, and rushing down he pushes the man off the pier. Then he finds his mistake. In its own peculiar way the acting is good, but the comedy of situation is not there. M.

Through Dumb Luck (Biograph, Aug. 26).—Like its partner on the reel, this comedy does not offer much that is new. Long ago it was considered funny for a farmer to blow out the gas—but not now. In the misty past the member from the wheat district always drew a laugh by executing a jig step in the hotel office just to prove that he was out on a good time—but not now. The boob cop, who wants to be a detective, finds the rube walking in his sleep on top of the hotel, takes him back to his room and finds there the jewel thief for whom the real detectives have been searching. The regular sleuths break into the room, but the cop claims the prisoner and marches him off. M.

Alone in New York (Edison, Aug. 27).—This picture is the second in the series founded on the story of "What Happened to Mary," which the Edison Company is producing in collaboration with the *Ladies' World* publishing concern. It presents a humanly interesting series of incidents in the career of a young woman who runs away from home with very good cause and who rubs up against the hard edges of life. Mary reaches New York, loses her pocketbook, and it is picked up by a chorus girl who is in hard luck. But when the policeman holds up the girl Mary refuses to prosecute her. Later, after a vain search for work, the chorus girl rescues her from the wiles of a smooth New Yorker in a cafe and takes her to her room. Here the installment ends, with the promise of another one in September. The parts are all well taken and the film has a number of dramatic moments. Mary Fuller is Mary, William Bechtel the villain, Charles Ogle the conductor, Bliss Milford the chorus girl, and Louise Sydmeth the landlady. M.

Saving an Audience (Vitagraph, Aug. 23).—There is a deal of wit, character, and humor to this delightfully conceived little comedy. The ending is most refreshing, though sudden, and one is apt to quarrel for more, but must agree with the producer that there is no more to give. The story is from the pen of Will Carlton, the "Farm Ballad" poet. Mary Maurice impersonates Susan B. Anthony in her usual sympathetic manner, proving quite conclusively that all suffragettes are not what they are sometimes credited with being. Lillian Walker is the bright and entertaining amateur actress who takes her place, while the college youths are all capably played by Earl Williams, James Morrison, F. Newberg, and Tom Powers. The young chap is cast off by all his relatives and told, now that graduation is approaching, he may shift for himself. With his friends he conceives the idea of hiring Susan Anthony to lecture on suffragism, as she has proven a great drawing card. On the night of the lecture her train is two hours late. She telegraphs the fact. It causes consternation until one of their number hits upon the plan of having a girl of their acquaintance impersonate the lady. She makes up for the occasion, and with a book by this author goes before the audience. The real lecturer, however, arrives, a half an hour late. Her train had made up time. She enters into the spirit of the occasion and is warmly received. C.

Land Sharks vs. Sea Dogs (Selig, Aug. 23).—There is fun in this farce conception, but hardly as much as might have been, had the idea been developed with a bit more form and substance back of it. Two old sea dogs decide to buy a farm. A land shark sells them a plot, which is covered by water at high tide—a fact they learn by going to sleep on their acquisition and being awakened by the rising tide. It is thought, however, that they would have regained consciousness long before they did. It is then that a certain widow comes to their aid. The land shark is made to come out to the land, and is tied to a post to await the incoming tide. When it is up to his neck he agrees to hand over the purchase money. Hobart Bosworth and William Hutchinson play the sea dogs. The land shark is Frank Clark, Anna Dodge the widow. C.

From Forest to Mill (Selig, Aug. 23).—One finds this a well-handled subject, showing the log from the forest to the finished timber. C.

A Water Fight (Lubin, Aug. 23).—For a rough-house farce this film is not without amusement. Two neighbors on the opposite side of the street get into a fight, when one infringes on the other's territory with the water from his hose. They begin a duel of water. The wives join in, and a street cleaner put the fire hose on them. C.

Work in a United States Arsenal (Lubin, Aug. 23).—How chevrons, stripes, flags and other articles for use in the army and navy are made in a United States Arsenal is shown in this film in a highly entertaining manner. It enables the spectator to obtain a very complete idea of the methods and procedure employed. One particularly interesting feature is the use of one master machine, which operates many others, as the operator works out the design on her own. C.

The Beauty Parlor of Stone Gulch (Kalem, Aug. 23).—One would hardly call this an extremely witty or subtle farce. It is presumedly intended to be of the rough and vigorous sort. Yet one has the feeling that in spite of this fact it might have played with more show of expression and humor. The construction of the picture itself also lacks pointedness. The pleasure and amusement to be derived from the acting must of a necessity be obtained from watching the boisterous antics of a number of scolding girls and an equal number of laughing men. These emotions are about all one will find expressed. No doubt it will please a certain class of spectators as it stands, but the question might be asked if it would not please a greater number if conceived with more idea of what really constitutes humor. She is employed in a beauty parlor, but because she pulls the hair of one of the patrons, she is discharged. She goes West, where she sets up another establishment. There she attracts the attention of all the men, much to the discomfort and rage of the Western ladies, if such they may be termed. They conclude to run the beauty specialist out of town. The men come to her rescue by taking a bottle of hair dye and marking it skin bleach. They place this where the girls may find it. They apply freely: It is then that the beauty specialist comes to their rescue, and thus wins their friendship. C.

The New Ranch Foreman (Lubin, Aug. 22).—In the main the story is plausible and well done, with the exception of a small incident in the plot. The villain is pictured as persuading a woman to take a large sum of money from the bank in order to buy a ranch. One is justified in asking why the money should be withdrawn when the buying of the ranch could have been accomplished with the money still remaining in a safe place. But after all this is a slight thing to quibble over, especially since the rest of the picture is interesting enough, and graced with good photography. It should climb high on the ladder of popularity. Walton, after killing a Mexican at a card game, appears at the ranch, where he gains the confidence of Mrs. Sawyer. He deposes Tom as foreman, who, against the mother's will, is in love with Grace, Mrs. Sawyer's daughter. Walton, getting word that the sheriff is on his trail, plans to steal the $5,000 and get away, but Grace suspects him, reads one of his letters, and tells Tom. In disguise, he robs Mrs. Sawyer on her way home from the bank, and later, after the sheriff's men have arrested Walton, returns the money to her, thus winning her consent to his marriage with her daughter. The scenery is especially good, and most of the little details of the plot have been carefully regarded. Edgar Jones is Tom, Franklyn Hall Jack Walton, Maddie Wadsworth Mrs. Sawyer, and Clara Williams the girl. M.

A Change of Spirit (Biograph, Aug. 22).—This film has an unusually good story, clearly brought out and adorned with excellent scenes. Less care in the matter of directing might easily have spoiled the picture, because there was such a big chance of overdrawing the characters aid the situations. But these things have all been well considered, with the result that the film is meritorious and uniform in all particulars. The girl, whose narrow-minded father hedges her in from all associations, starts a mild flirtation with a man in the park, and when he returns her purse she invites him into her home. Later, fearful of her father, she is forced to hide him, and the man departs with a key to the house. He is one of a pair of polished burglars, and they immediately plan to rob the house. But when this has been accomplished, the man with whom she has flirted repents, holds the other off with a revolver and forces him to return the plunder. Then he unmasks and shows the girl who he really is. They escape the police, and then the change of spirit takes place, for the repenting burglar, thinking of the sweetness of the unsophisticated girl, leaves his pal and reforms. Especially well acted are the scenes in the house after the burglary has been committed. M.

The Woman Hater (Kalem, Aug. 28). Quite naturally it turned out that he became the lover of one woman at least, and the process of his fall makes a very entertaining little comedy, well played and amusing. The reason which drove him away on a hunting trip, that he might see no more girls, could have been made more reasonable, as it hardly seems creditable that he would have started off for the woods on being told by a mechanical fortune-telling slot machine that he was to meet his destiny shortly. The card, however, told the truth, for the young lady's automobile broke down not far from his cabin, and although he attempted to shut out the sight of her with a handkerchief, it came off at last and ended in a marriage announcement, realized in a clever trick conception at the end of the picture. C.

The Bride of Lammermoor (Clnes, Aug. 27).—Particularly well mounted and put on in the way of sets and costuming, this film is a thoroughly artistic achievement. It is acted with much feeling and sympathy and is exceptionally direct and dramatic in making its points through the work of the players more than by the construction itself. Lucy is forced into a marriage with the man of her mother's choice. The marriage contract is signed, when her true lover breaks in upon the assemblage and upbraids her. It causes her to go mad, and in this state she kills her husband. These latter scenes are most convincingly interpreted, while the mad scenes of Lucy, including the murder, are as impressive as they are true. The fact that the murder passed the censors is noteworthy and encouraging. C.

The Live Wire (Pathe, Aug. 28).—The idea back of this film makes a particularly laughable and ingenious farce conception, which has been worked up by the producer in a delightfully clever and humorous manner. One has the impression that the Indians might have all died from the shock or at least been burned from the current of the live wire, but the situation is accepted for the humor. Two linemen are sent out into the wilds to repair broken wires. A wire becomes severed, and they ride back to the electric station to have the power shut off. In the meantime an Indian in passing receives a shock, and becomes much excited over his inability to explain the affair to his own satisfaction. He summons the other braves of his tribe, who meet with no better success. The chief declares that he who will overcome the evil shall marry his daughter and be chief in his stead. After their experience the braves refuse to attempt it, but the cripple of the tribe appearing at that moment does so, and as the power from the station is shut off at that point, his apparent success is loudly acclaimed by his tribe, while his reward is forthcoming. C.

Helping John (Edison, Aug. 28).—As is generally the result with stories dealing with high finance, the full import of the deal is not realized by the average spectator, but it makes a decidedly fresh and ideal comedy for all of that, and although the transaction may not be understood in its entirety, it is sufficiently clear for one to be in full sympathy with the spirit of the play. The production has been delightfully put on, in depicting business relations and stock manipulation, while the settings are all of a superior type and add much to the true and impressive qualities of the whole. The players, also, are in full sympathy with the situation. Miriam Nesbitt gives a delicate drawing of the wife, quite innocent of business affairs, while Bigelow Cooper is in fine character as the husband. Other members of the cast are Barry O'Moore, Robert Brower, and Charles Sutton. The husband desires to gain control of a certain Star Milling Company, and he starts in to force the market down. His wife mistakes his preoccupied manner for worry, and when she finds a note in his pocket to the effect that he has been obliged to sell Star stock, she concludes to buy it back for him. When she appears at the brokers for this purpose they believe a double deal is on. The market rises to an alarming extent, and while the husband is believing that he is being ruined the wife is making a fortune. After this experience he concludes to inform his wife of business deals in the future. C.

THE HOUSE OF

SELIG

Monday, Sept. 16th

The Substitute Model

Founded upon a dramatic incident from one of the season's big fashion shows. In one scene in the picture, over $5,000.00 worth of the latest imported gowns and hat creations are used as properties. The exceptional story and clever action make this a real worth while feature.

About 1000 feet

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About 1000 feet.

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Thursday, Sept. 19th

Into the Genuine

An exceedingly dramatic story of the Board of Trade and the inconsistency of our so-called modern society. In this, the greatest Board of Trade picture ever produced, over one thousand motion picture exhibitors take active part in the realistic "pit" scene. Produced at the Selig Studios in Chicago, during the afternoon of Aug. 14th, while the Motion Picture Exhibitors' League Convention visitors were present. **Don't fail to demand this big feature from your exchange.**

About 1000 feet.

Friday, Sept. 20th

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The proud and haughty tribe of Northwest Indians, known as the Winnebagos have been made the subject of a most interesting and picturesque educational picture which shows the games, dances, manners and customs of these famous redskinned people.

About 1000 feet.

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A unique and laughable bucolic comedy proving it is not always wise to "rubber" over the telephone.

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"BILLY McGRATH'S LOVE LETTERS"

Another humorous adventure of Billy McGrath, with John Steppling in his popular character-creation.

Released Saturday, September 14th

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CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY — The Lord and the Peasant / In His Father's Steps / Believe Me if All Those Endearing Young Charms.
NEXT—'Outlet Joe—Sept. 28

ASHLEY MILLER — Street Beautiful / Mr. Pickwick's Predicament / Alone in New York
NEXT—The Boy and the Girl—Aug. 30

C. JAY WILLIAMS — Margery's Diamond Ring / Holding the Fort / The Triangle
NEXT—Aladdin up to date—Sept 4

HAROLD M. SHAW — The Harbinger of Peace / The Cub Reporter / Helping John
NEXT—The Dam Builders—Sept. 13

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Reviews of Supply Co. Films

Phantom Paradise (Solax, Aug. 28).—The story concerns a mad inventor, unable to sell his new dry-cell batteries, and who falls ill. His daughter, seeking work, impresses a merchant who hires her to work at home and becomes interested in her and her father. He takes the invention and pretends that it is a great success, paying them royalties out of his own pocket. The girl, however, discovers in his office one day evidence of the utter uselessness of the invention, but the old man dies believing in the success of his work, while the merchant marries the girl. M.

The Moonshiner's Task (Comet, Sept. 2).—If for nothing more than its beautiful double coloring, this picture should prove of vast value in the moving picture business. In the scenes where this adjunct to the art is used, it is strikingly effective. The story is the usual recital of events in the lives of the picturesque moonshiners, but in this case it has been set off with photographic science, which cannot fail to elicit expressions of approval. The deputy sent to locate the moonshiners' still accomplishes the task with little difficulty, but is caught by the law breakers, after having been concealed in the attic by the daughter of one of them, and sentenced to death. His superior officer, however, has a vision of danger, and, gathering his men around him, he hastens to the scene, arriving just in time to save his deputy from hanging. Presumably, an attachment grows up between the girl and the deputy. Rugged mountain scenery has been provided, and this, intensified by the double-coloring process, serves to make a spectacle of unusual beauty. M.

When a Count Counted (Thanhouser, Aug. 25).—There is a pleasing little idea in this comedy, an idea that has been well interpreted by those in the cast and produced with much attention to detail. One does not need to use a Cook's guide in following out the story, and while not uproariously funny, it still has its clean spirit of comedy running through a well-knit whole. The lawyer's stenographer, granted a vacation, buys pretty gowns, and goes to a fashionable hotel, where she becomes a member of the exclusive younger set. When the rich Mrs. Van Dyke, however, arrives at the same hotel, and informs the boarders that the girl works for her lawyer, they suddenly become cold. She writes to her friend, Jack, the clerk in the office, about her troubles, and he wires her to stay and watch developments. Jack, in the guise of a count, registers at the hotel, and immediately passes by the rich girls, preferring May. And, to cap it all, they get married, and give the local reporter a fake story with many romantic touches. The settings for the film are more than ordinarily pleasing, and the actors have evidently worked conscientiously to get the most out of each situation. M.

The Secret Service Man (Reliance, Aug. 28).—The spectator is treated to about every known brand of thrill in the course of this picture, the pursuit of the spy being accomplished by saddle, motorcycle, a 3,500-foot drop in a parachute from an aeroplane, a dive from a bridge, and a swim in the river. The parachute drop is an actual photograph of Rodman Law's record-breaking feat from the aeroplane of Aviator Harry Brown, in which Law, the secret service man, surpassed all previous world marks. Wallace Reid, as a foreign spy, through information gained by Madame Polaski, breaks into the house of Colonel Walker, opens the safe and steals some fortification plans. The girl of the house gives the alarm after he has escaped. Law, on horseback, follows, takes to the aeroplane, when the spy enters an automobile, follows a train with the outlaw on board on a motorcycle, and finally plunges off a bridge, and swims up to the spy, taking the plans away from him. From a spectacular viewpoint, the film is a most successful one, and though some may consider it extremely melodramatic, the photography of such a sensational feat as Mr. Law's will rob it of all sting in this direction, and stamp it as a picture well worth seeing. Its story is also an interesting one, making, on the whole, a photoplay that will win favor from hosts of people. M.

Love is Blind (Great Northern, Aug. 31).—Love is also sometimes a little bit wearying, especially as its ins and outs are described in this photoplay. Ida is bored in the company of her sister and the baron, her sister's husband, because the two seem to be constantly making love to each other. But Ida soon meets a count, who is much to her liking, and her own romance begins. The baron is suspicious of the count, and especially so when the latter, having made an engagement to call on Ida by way of the window, gets in by the wrong one, and finds himself in the room of the baron's wife. The baron almost sees his coat tails disappearing, goes to the count's room and fights a duel, in which he sustains the only wound. The count then proves to the baron that he has been laboring under a delusion, but the latter, to be doubly sure, imposes a silly test on his wife's fidelity by having the count tell her that he is dead. He is evidently satisfied at the manner in which his wife receives the news, and while they are agreeing to be happy forever after, the spectator is figuring out how much happier he would be if the picture had never been put on. M.

The Paralyzed Governor (Great Northern, Sept. 7).—A fat governor has been warned by his physician that on account of a stroke of apoplexy he must avoid all excitement. While dictating a letter to his stenographer, the governor is subject to strange twitchings of the body, and the girl thinks he is trying to use undue familiarity toward her. She tells the rest of the office force, whereat a general strike is declared, and the governor then gets another stroke of apoplexy. The film is rather devoid of sense and form. M.

Aunt Jane's Will (Great Northern, Sept. 14).—In the young man, who refuses to ingratiate himself with his aunt, even at the risk of losing part of her fortune, the story has a character that is a little out of the ordinary, but even this young man has nothing much to do except help to decorate the scenes. Lotty's mother and father are quite anxious to keep in the good graces of the aunt, but Lottie herself is indifferent, and when her parents go to the aunt's house for dinner the girl takes the opportunity to go to a fancy dress ball, meeting there a young man with whom she is much impressed. Joseph writes to his aunt that he does not want her money, but before the old lady can change her will she dies, and it is found that all the property is left to Joseph and Lotty, provided they marry within a year. Both young people refuse to abide by the terms of the will, and the parents of Lotty are in quite a quandary. The maid then tells about Lotty's attendance at the masked ball and the crafty Mrs. Graft inserts an "ad" in a paper, making an engagement for an interview with the young man whom Lotty met there. The youth appears, and there is nothing but surprise in the atmosphere when the two lovers of the ball find that they are the cousins named in the will. M.

The Greaser and the Weakling (American, Sept. 2).—An ordinary story of the ranch lies behind this more or less euphonious title, with a presentation that nobody will doubt is on the same plane as the story itself. The ranch scenes, as usual, seem to be up to the mark, so anyone who has a penchant for gazing at cowboys, Western maidens and outlaws will be perfectly satisfied with the aim and the carrying out of the story. The daughters of the dead ranchman return from abroad after the funeral, whereupon the greaser and the weakling plan to get hold of the ranch by winning the girls. The greaser, however, gets discharged for insulting one of them, and the weakling really falls in love with the other. His love gives him strength, and he confesses what was planned and leaves the girl. The greaser captures the weakling's girl and leaves her near the latter, who shoots the Mexican just as he is about to kill the other girl. M.

The Modern Child (Lux, Aug. 30).—A rather amusing child picture in which one of the children proves to be a successful cinematograph actor, and which, as well, has several quaint touches in the way the children behave, making the film one of more than the usual interest. Dramatically, it is logical and well drawn, with a capable cast and excellent photography. The boy has a swagger air, and some may think him too old fashioned on this account, but in the main he deports himself well and gains the sympathy and good-will of the spectator from the start. Bobby, an orphan, is adopted by a rich family, and is very sorry to leave his little friend, Eilleen. He is sent to school, but runs away, gets Eilleen and sets out to make a living for the two. He obtains a job as a cinematograph actor, and proves a great success, so that when the police, at the instigation of his foster parents, find Bobby he is able to choose for himself on count of his ability as an actor. As a conception of the childish outlook on the great world, the story is particularly successful in describing the fearlessness with which the little ones look upon the future in the immense ignorance that prompts them to face any situation without looking beyond the exigencies of to-day. M.

Playing Trumps (Solax, Aug. 30).—Billy has much hard luck with his two big rivals, who play all sorts of tricks upon the ardent, though physically small, young swain. They bore a hole in his boat and steal the gasoline from his automobile, always themselves showing up in time to take the girl under their own wings. Billy seems to have a very hard time getting any of his sweetheart's attention, but he finally gets revenge in full measure. He makes a deal with some moving picture actors to play bandits and hold up the two big rivals. Billy then appears on the scene with a revolver, subdues the apparent bandits, and makes off with the girl. He is now successful, on account of his alleged heroism, in placing an engagement ring on her finger, and the rivals are left very much discomfited. It is an amusing little comedy, played with energy and a certain amount of intelligence. At times it leans a little too much toward the horseplay variety of fun, but as a whole it serves to while away a pleasant twenty minutes. M.

The Marked Gun (American, Sept. 4).—One hardly finds this Western subject up to the standard. From what can be gathered along toward the latter part of the picture, a sheriff's son, whose father has given him a marked revolver, is accused of the murder of another man. He has, in fact, been wounded by bandits and cared for by the daughter of the dead man. He sends word to his father, and the latter, after telling the girl of her father's death, adopts her. It may be needless to add that the boy falls in love with the bandit's daughter. M.

Mabel's Beau (Majestic, Sept. 3).—This comedy may be ranked among the best, and shows signs of having been carefully attended to in every way. The theme has been treated with extraordinary care, with the result that in no particular does it jar. As a whole, the spectator is treated to a comedy that never lags and that furnishes many a laugh by the smoothness of its construction. Mabel, the daughter of poor parents, goes to the seashore on her vacation, and meets there Mr. Page, a rich man, who plans to take her home in his automobile. She writes to her parents to fix up the parlor (where, it seems, most of the family sleep). They do so, and Mr. Page's visit is a great success until it develops that he has forgotten his gloves. When he returns

LUBIN FILMS

Released Saturday, August 31, 1912. Length, 1,060 feet.

THE SHERIFF'S PRISONER

Sheriff Clancy starts out to capture a road agent. He however runs up against the wrong man, Bob Stern, who captures him. Bob then starts out to get the right man, and securing him brings him back to the Sheriff and turns his attention to securing Mary, a miner's daughter, who offers no resistance.

Released Monday, September 2, 1912. Length, 365 feet.

HIS NEW CANE

Billy Smith's father presents him with a cane. Billy is clumsy and don't know how to wear it. He upsets tables with the crook, pulls down a scaffold, and does so much harm that Billy is finally dumped into the creek.

Released Monday, September 2, 1912. Length, 991 feet.

A SUBSTITUTION

A screaming farce in which two rival lovers eventually elope, each thinking that their partners are the objects of their admiration, and when married find out that they have outwitted themselves.

Released Wednesday, September 4, 1912. Length, 1,060 feet.

THE BANK CASHIER

A very dramatic photo-play. A story of Carson City and the robbery of the bank by a rejected lover of the President's daughter. The accepted lover is locked in the vault and comes near losing his life.

Released Thursday, September 5, 1912. Length, 1,040 feet.

THE SMUGGLER

Jean Dupont, captain of Coast Guards, is in love with a smuggler's daughter. One night, the girl seeing danger for her father, puts on his hat and coat. The officers fire upon her; she, however, recovers and her father surrenders himself.

Released Friday, September 6, 1912. Length, about 1,000 feet.

A ROMANCE OF THE COAST

A very dramatic incident typical of the dangers of the fishing life on the coast. A beautiful fisher-girl is marooned on a rock and rescued by her lover, who is duly rewarded with the eternal promise "Yes."

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★MELIES★

WESTERN PICTURES

THE UNWORTHY SON

Release of September 12th, 1912

JIM, after brutally attacking his wife goes West, where he enters a horse-thieving partnership with Bill Haskins, whose daughter Nell he forms a desire for and threatens to expose Bill if she refuses to marry him. Jim's father harbors the deserted wife and sends his other son, Phil, to inform Jim that he is disowned. Nell learns that Jim is married and reveals his wicked plot to Phil. In a desperate quarrel Jim and Haskins are both fatally injured and Phil takes Nell home a bride.

Approximate Length, 1,000 feet.

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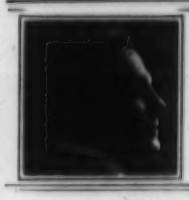

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for them he sees the condition of the house, much to the mortification of Mabel. When he later attempts to cancel an engagement with her for business reasons, she thinks it is because of her family's poverty, but he calls, at any rate, and proposes to her at the washtub. Throughout the picture there are little human touches that make one feel of it he is really seeing a "slice of life." Mabel Trunelle is charming as the girl, and Herbert Prior does good work as the rich lover. M.

The Dawn of Passion (American, Sept. 9).—The picture is one that may be termed "strong" by many people, but it is a powerful one and acted with a degree of intelligence, which raises it to a very high plane of art. The girl and the young man on the edge of civilization, just waking up to the great secret of life, are two characters that give the actors grand opportunities, and these opportunities, in this case, have been fully realised. They grew up in rags, in close proximity to each other, but the love germ had never entered their simple lives, until the member of the band of wandering outlaws came along and kissed the girl. Immediately she sought her male companion, and tried the treatment on him, and he, too, woke up. Then jealousy sprang up between the outlaw and the near-civilized man, but in the encounter that followed the outlaw was defeated and the girl cast her lot with the victor. With its excellent scenery and unusually good photography, its splendid production and acting of the highest grade, the picture is one that should be seen and studied. M.

Universal Reviews

The Winning Punch (Victor, Aug. 30).—The story could be improved, but no doubt most people will consider the work of Florence Lawrence in the leading feminine part of sufficient excellence to make atonement for whatever the film lacks in other ways. The picture is not particularly pleasant, nor smooth, seeming to lack continuity and not to be overburdened with purpose, but perhaps one can overlook these things in the face of the fact that a clever actress is included in the cast, even though in this film she has nothing much to do except to appear now and then. Ross, the city man, admires the village maiden, but finds that Tom, his country rival, is high in the girl's good graces. Ross, in order to get revenge, hires a waiter to go to the village and pose as an investor, so that he may attract the girl and make Tom jealous. The country youth promptly gives the waiter a beating, and does the same thing to the two thugs, whom the injured man has hired to thrash Tom. When the country lass sees these feats of prowess, Tom has the field entirely to himself. In spite of the plot, the picture is aptly constructed. M.

Making Good (Imp, Aug. 26).—Here is a well-organized little drama featuring the training of a life saving guard at a pleasure resort. While the story is not particularly big, it is well put together and acted with spirit and conviction. Wallace Reid plays the role of the private secretary, and incidentally does some fine swimming. Jane Fearnley is the girl, William Dunn the rival, and Mr. Challee the father. He objects to his daughter marrying his secretary, and in his stead has in mind a young society man. The secretary is discharged and becomes a member of the life saving guard at the beach. The girl with her father and the society youth appear among the bathers. The girl is taken with the cramps. The former secretary jumps in to the rescue, while the rival flees in fear to inform the father. It is, accordingly, quite apparent that the secretary is man enough to marry the daughter. C.

Uncle Bill (Nestor, Aug. 28).—When the maiden aunt decides that her niece is too young to marry, the young man concerned asks the help of his uncle. Just what the plan is is not altogether clear, but it is supposed that the nephew desires him to make love to the lady, and thus win her approval for the nephew himself. The aunt, however, takes the matter very much in earnest, and insists upon being married, much to the distress of the uncle, who, in spite of the fact, seems quite willing to carry it through. Preparations for the wedding are made, and the parson sent for. The note is intercepted by the niece and the young man, who at once decide on other tactics. On the day of the wedding he has a note sent, apparently from the parson, to the effect that he will be unable to come to the house to marry the maiden aunt. She insists on going to the parson's house to be married. Thus when he actually arrives at the ranch, the young people take the older couple's place. The aunt returns with her unwilling groom to discover the deceit, and then departs in hot wrath. No real reason is given why she should not still insist upon getting married. The conception has all the elements of good humor, and it is well played for such farce. Its lack of clarity at the beginning is caused by not giving a well defined outline of the uncle's and nephew's plans. C.

The Passing Parade (Eclair, Aug. 29).—This film features a Fourth of July parade at the same time showing the effect that it has on various people and homes as it passes by. It is an interesting conceit, and fairly well handled. The omission of several rather irrelevant scenes might have been productive of more unity of purpose. C.

A Desert Trip (Eclair, Aug. 29).—This interesting travelogue conducts the spectator through the desert of the Nile. The pyramids, the ruins of the Temple of Memphis, the Sphinx, and other features of this section of the world are exhibited. C.

A Happy Family (Imp, Aug. 29).—The complications of this merry little comedy are particularly amusing and distinctly well brought out in the construction of the little play and by the work of the players. The spirit in which the mother-in-law is played, however, is apt to be rather offensive, as it causes the picture to descend into farce, and rather bad farce at that, as far as the interpretation of the character is concerned. Yet it is worked out with much cleverness and wit, and contains many well earned laughs. Mr. and Mrs. Black cannot live together in peace and harmony, and the same difficulty is apparent in the White household. Both couples are divorced. Mr. Black meets Mrs. White and an infatuation results in marriage. The same thing occurs with Mr. White and the former Mrs. Black. Mr. Black after marriage desires to have another couple share his country home with him. Mr. White appears and signs the agreement. It is not until after the arrival that the respective former husbands and wives meet. But mother-in-law, who has been sent away to the country, comes back and discovers Mr. White's departure. She follows and when she finds that her daughter is now living under the same roof as her former husband, she ends their jealous quarrels by marching them off. C.

An Exciting Outing (Powers, Aug. 28).—The comedy with which this film is supposed to be adorned is drawn from the very ancient idea of an inmate of an insane asylum escaping and causing all sorts of embarrassing situations for real human beings, but in this case the alleged humor is long drawn out and rather tiresome. It is not particularly well acted and especially do the actions of the insane man seem wearying and not at all capable of drawing a laugh. Billy, the bug, escapes from the asylum about the same time that Mr. Bangs takes a day of rest in the country. The ladies' society also goes on a picnic at the same time, and thereby hangs the tale. Mr. Bangs goes in swimming, two children make off with his clothes, and when he emerges from the water he is chased over the countryside by Billy. The latter is finally captured by the keepers in a haystack, and Mr. Bangs forgives all when the children return his clothing. The farce will probably not be productive of many laughs, unless most spectators are possessed of a strange brand of humor. M.

For Love, Life, and Riches (Bison, Aug. 27).—For those who like the curiously ineffective marksmanship of Westerners as they are shown in moving pictures, this film will be of great interest, but to one who has allowed his youthful beliefs to remain with him, or who has, perhaps, gained an idea of the wild and woolly through the dead shot romances written about Jesse James, whose aim was ever sure, the picture will be a disappointment. To say that the plot is most intensely that of the average Western film will be sufficient explanation for most readers. Also, it is carried out in about the same manner. The prospector strikes gold, but is injured in a fall down the mountainside. When he recovers he resolves to stake the claim in his own name and that of the man who cared for him. The man has a daughter, who has recently turned down the villain of the picture, and the latter decides to jump the claim. There is a race between him and the girl to the recorder's office, which the girl wins, but the villain gets some other men to take the claim by force from him. A very energetic but merciful revolver battle is held, which comes to an end when the girl returns with a band of men and the deed to the claim. M.

A Circus Romance (Milano, Aug. 31).—Good photography, perhaps, is the most impressive part of this film, although its acting is also praiseworthy and the scenes are interesting in themselves. One very good situation is contained in the story, when the deserted husband, after an unusually clever arrangement, meets his wife in rich surroundings. Through the various phases of the plot the spectator is able to follow with no mental exertion a story of the trials of the circus performer, who, searching for his wife in the burning room, injures himself so that he can never perform again. The woman has eloped with a rich man, a fact which the little girl finds out when she sells flowers in order to help her father. The girl keeps the secret, but when she falls ill the father resolves to find the rich woman he has been told about. He gets into the house, sees his wife and rushes back to his daughter. But the woman, with her mother love aroused, goes to the attic room and swears that if the girl is spared she will give up her wicked life and stay at home. And the child is the bond between husband and wife. There is a good scene taken in the circus ring and also one of the burning room that is particularly effective. M.

Florence Lawrence

Appears in

Her Cousin Fred	Aug. 23
The Winning Punch	Aug. 30
After All	Sept. 6
All for Love	Sept. 13
Flo's Discipline	Sept. 20

Florence Lawrence

AFTER ALL

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CHAMPION—The Maid of the Rocks
A release that is enchantingly irresistible.

Tuesday, September 3

GEM—The Celebrated Case (Two reels)
An animated historical masterpiece. You'll pack 'em in when you bill it.
BISON 101—The Arizona Land Swindle
Nail down the seats, collect all the hats. They're goin' to raise the roof when they see it.
ECLAIR—The Actress Pulls the Strings
A lively, spirited, romantic comedy.

Wednesday, September 4

POWERS—Love Will Find a Way
One of those "old time" Johnny Cumpson side splitters.
NESTOR—The Evidence
A breezy Westerner with a fast pace from start to finish.
THE ANIMATED WEEKLY
"It's alive," and getting livelier every week. Don't miss it.

Thursday, September 5

REX—From the Wilds
A brand new idea with a production that hits the 100% mark.
IMP—Tares of the Wheat
A brother's sacrifice and heroism most brilliantly portrayed.
ECLAIR—A Guest at the Parsonage
An extraordinarily superior comedy.

Friday, September 6

VICTOR—After All
A great big romantic serio-drama with Florence Lawrence.
POWERS—His Weakness
A magnificent subject treated most handsomely.
NESTOR—The Girls and the Chaperon
A series of comical situations that will keep the crowd laughing all the time.

Saturday, September 7

BISON—Her Last Resort
They will get up on their tip toes when you project it and yell with enthusiasm.
IMP—Lem's Hot Chocolate Queenie and the Cannibal
You never did see two such funny comedies before.
MILANO—Victims of Ingratitude (Two reels.)
A vivid triangle story with many stirring situations. A rapid series of heart-throbbing scenes.

Sunday, September 8

ECLAIR—The Kind Old Man
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REX—The Ghost of a Bargain
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LICENSED FILM RELEASES.

Monday, Sept. 9.

(Bio.) An Unseen Enemy. Dr.
(Kalem) The Girl Reporter's Big Scoop. Dr.
(Lubin) The Halfbreed's Sacrifice. Dr.
(Pathe) Pathe's Weekly, No. 37, 1912. Top.
(Pathe) The Blighted Son—Special. Dr.
(Selig) The House of His Master. Dr.
(Vita.) The Road to Yesterday. Dr.

Tuesday, Sept. 10.

(Edison) The Manufacture of Paper, Maine. Ind.
(Ess.) (Title not reported.)
(Cines) Scenes Along the Salerno Coast, Italy. Sc.
(Cines) The Conspiracy of Cataline. Dr.
(C. G. P. C.) Love's Progress. Com.-Dr.
(C. G. P. C.) A Little Journey in Tunis. Sc.
(Selig) The Fighting Instinct. Dr.
(Vita.) The Higher Mercy. Dr.

Wednesday, Sept. 11.

(Edison) The Stranger and the Taxicab. Com.
(Eclipse) Glimpses of St. Petersburg. Sc.
(Eclipse) Chemical Action. Edu.
(Eclipse) Winter Sports at St. Moritz, Switzerland. Top.
(Kalem) Dr. Skinnem's Wonderful Invention. Com.
(Kalem) The Ancient Port of Jaffa. Sc.
(Lubin) A Red-Hot Courtship. Com.
(Pathe) Black Beauty. Dr.
(Vita.) The Hindoo's Curse. Dr.

Thursday, Sept. 12.

(Bio.) Blind Love. Dr.
(Ess.) (Title not reported.)
(Lubin) Betty and the Roses. Dr.
(Melies) The Unworthy Son. Dr.
(Pathe) Anguished Hours. Dr.
(Selig) The Indelible Stain. Dr.

Friday, Sept. 13.

(Edison) The Dam Builder.
(Ess.) (Title not reported.)
(C. G. P. C.) For Her Lord. Dr.
(C. G. P. C.) The Late Harriet Quimby's Flight Across the English Channel. Top.
(Kalem) The Street Singer. Dr.
(Lubin) Never Again. Com.
(Lubin) Buster and the Pirates. Dr.
(Selig) The Trade Gun Bullet. Dr.
(Vita.) The Loyalty of Sylvia. Dr.

Saturday, Sept. 14.

(Edison) The Rescue, Care, and Education of Blind Babies. Edu.
(Ess.) (Title not reported.)
(Cines) Honors Divided. Dr.
(Kalem) A Railroad Lochinvar. Com.-Dr.
(Lubin) A Trustee of the Law. Dr.
(Pathe) Saved at the Altar. Dr.
(Vita.) Popular Betty. Com.-Dr.
(Vita.) The Fortune in the Tea-Cup. Com.

UNIVERSAL COMPANY RELEASES.

Sunday, Sept. 8.

(Eclair) The Kind Old Man. Com.-Dr.
(Rex) The Ghost of a Bargain. Dr.

Monday, Sept. 9.

(Imp) The Intrigue. Dr.
(Nestor) In the San Fernando Valley. Dr.
(Champion) The Trysting Tree. Com.-Dr.

Tuesday, Sept. 10.

(Gem) A Tune of Fate. Dr.
(Eclair) The Haunted Bachelor. Com.
(Eclair) The Marshal's Honeymoon. Com.
(Bison) A White Indian. Dr.

Wednesday, Sept. 11.

(Powers) His First and Last Appearance. Com.
(Nestor) The Men Within.
(Univ.) The Animated Weekly. Top.

Thursday, Sept. 12.

(Rex) The Squatter's Rights. Dr.
(Imp) Human Hearts. Two reels. Dr.
(Eclair) The Rancher's Lottery. Com.-Dr.

Friday, Sept. 13.

(Victor) All for Love. Dr.
(Powers) The Supreme Power. Dr.
(Nestor) Three Love-Sick Cowboys. Com.

Saturday, Sept. 14.

(Imp) Dolly, the Tom Boy. Com.
(Imp) Dick's Predicament. Com.
(Milano) The Wedding Gift. Dr.
(Bison) (Title not reported.)

FILM SUPPLY COMPANY RELEASES.

Sunday, Sept. 8.

(Maj.) The Pleasures of Camping. Com.
(Maj.) Willie's Dog. Com.
(Than.) Don't Pinch My Pup! Com.-Dr.

Monday, Sept. 9.

(Amer.) The Dawn of Passion. Dr.
(Comet) (Title not reported.)

Tuesday, Sept. 10.

("101" Bison) (N. Y. M. P. Co.) (Title not reported.)
(Gau.) Love's Serenade. Dr.
(Maj.) Lola's Sacrifice. Dr.
(Than.) A Star Reborn. Dr.

Wednesday, Sept. 11.

(Amer.) Vengeance That Failed. Dr.
(Gau.) Gaumont's Weekly. Top.
(Rell.) Love Knows No Laws. Dr.
(Solax) Treasures on the Wing. Com.

Thursday, Sept. 12.

(Amer.) (Title not reported.)
(Gau.) The Plague-Stricken City. Dr.

Friday, Sept. 13.

("101" Bison) (N. Y. M. P. Co.) (Title not reported.)
(Lux) Tommy's Playmate. Dr.
(Solax) The Soul of the Violin. Dr.
(Than.) The Birth of Lotus Blossom. Dr.

Saturday, Sept. 14.

(Comet) (Title not reported.)
(Great No.) Aunt Jane's Will. Com.-Dr.
(Rell.) For Love of Her. Dr.

ENGAGEMENT DEPARTMENT

Players and others at liberty and companies wanting people are invited to send their announcements for publication under this head free.

At Liberty—Dramatic.

Clarice D'Arville, small parts, road company, one piece only. Address DRAMATIC MIRROR.

Kitty Deforrest will consider minor roles in reliable stock or road companies. Address Kitty Deforrest, Gen. Del., Wilkes-Barre, Pa.

Gertrude Roberts, character comedy. Address P. O. Box 255, Cape Cod, Harwichport, Mass.

William E. Mallette, comedy and juveniles. College Point, N. Y.

Mlle. Helene Mignon, prima donna, operatic soloist. Address "Mignon Villa," So. Burlington, Vt.

Loraine Spence, ingenue leads, wardrobe, experience, ability. Repertoire, stock or one piece. Gen. Del., McPherson, Kan.

The Sheffields, Floyd and Dorothy, general business. Floyd A. Sheffield, 501 Highland Avenue, St. Joseph, Mo.

Hal Denton, genteel or characters, heavies. Nellie Deiton, general business. 15 S. Sixteenth Street, St. Louis, Mo.

Dave Campion, juveniles, light comedy. Mertil Ross, ingenues, soubrettes. Address Dave Campion, 1016 Wall Street, Ann Arbor, Mich.

Lavinia Shannon. Care MIRROR.

At Liberty—Miscellaneous.

Agent. Harry B. Bussing, 10 Summer Street, Norwalk, Conn.

Pianist and drummer. P. O. Box 196, Winchester, O.

Experienced pianist. S. T. Whittaker, General delivery, Kansas City, Mo.

Pianist, musical director. Thomas M. Maguire, 22 Varney Street, Lowell, Mass.

Violinist, vaudeville theatre experience. W. H. Theis, 431 Twenty-second Street, Huntington, W. Va.

Pianist, double brass. George Bailey, 36 Central Avenue, Owego, N. Y.

A-1 flute, piccolo and violin. C. E. Drescher, 802 Marshall Street, San Antonio, Tex.

Trap drummer with bells. Address Billy Massey, 117 E. Locust Street, Vincennes, Ind.

Wanted—Miscellaneous.

Harrison Associate Players want A1 piano player, who can double in musical act. St. Johnsbury, Vt., week Sept. 9.

Pony dancers. Address Box 924, King Edward Hotel, New York.

Singing, dancing comedian. Address the Pelhams, Silver Creek, N. Y.

Sketch team (man and wife), man to do B. F.; also novelty people. Address B. Leslie, Albert Lea, Minn.

Man for part in vaudeville sketch, one who is athletic. Address A. T. Williams, General Delivery, Philadelphia, Pa.

One Irish and one Jew comedian; also one straight man for Arvilla Player Girls company, Royal Theatre, Manistee, Mich.

Piano player that doubles brass for Murdock Brothers' Comedians. Lisbon Falls, Me.

Wanted—Dramatic.

Heavy man, character man, comedian and soubrette, those doing specialties preferred. Grandi Stock company. Robert Grandi, Taylor, Tex.

Man to do specialties and parts, strong vaudeville team that can act. May Bell Marks Stock Company, Watertown, N. Y., Sept. 2-7.

Clever repertoire people, first-class leading man and woman, heavy man, character man, others write. Address James Cormican, 1402 Broadway, New York.

Leading woman, ingenue, character woman and character man, for permanent stock. D. G. Hartman, American Theatre, E. Liverpool, O.

Young woman for emotional leads, heavies and ingenues. Marguerite Bryant Stock company. Address Charles Kramer, Oak Ford Park, Jeanette, Pa.

Leading man, second man, stage director and advance agent for Grayce Stock company, Academy of Music, Reading, Pa.

People in all lines for stock and one piece for Clara Turner company. Address W. F. Barry, Rolling Green Park, Sunbury, Pa.

People in all lines, character man, character woman, heavy man, character comedian, general business man, woman for second business, man for juveniles. Address Frank Dudley, Weeping Water, Neb.

Full acting company for permanent stock. The Bishop Players. Address Phil Bishop, 417 E. Jefferson Street, Syracuse, N. Y.

Man for leads, heavy man, man for juvenile and light comedy, character comedian doing specialties, woman for second business, specialty team, etc. Marks Brothers' Repertoire company. Address Joe Marks, Perth, Ont., Can.

Clever leading lady, ingenue, character woman, heavy man, juvenile man. Address Ted Brackett, Academy of Music, Hagerstown, Md.

Dramatic people for repertoire, permanent stock and one piece. Address Robert Sherman, El Paso, Ill.

Harrison Associated Players want character woman with specialty, juvenile leading man. Address Charles Harrison, St. Johnsbury, Vt., week Sept. 9.

DATES AHEAD.

(*Continued from page 23.*)

QUAKER GIRL (Co. B: H. B. Harris, Inc.): Plainfield, N. J., 9, Trenton 10, 11, Atlantic City 12-14, Easton, Pa., 16, Scranton 17, 18, Wilkes-Barre 19, Reading 20, Harrisburg 21.
RED HEAD: Detroit, Mich., 1-7.
RED ROSE (John C. Fisher): Montreal, Can., 2-7, Ottawa 9-14, Toronto 16-21.
RING, JULIE (J. P. Goring and Co., Inc.): Gardner, Mass., 4, Leominster 5, New London, Conn., 6, New Haven 7, Huntington, Pa., 9, Washington 10, Richmond, Va., 11, Indianapolis, Ind., 12-14, St. Louis, Mo., 15-28.
ROBIN HOOD (Daniel V. Arthur): New York city Aug. 12—indefinite.
ROSE MAID (Co. A: Werba and Luescher): New York city April 22—indefinite.
ROSE MAID (Co. C: Werba and Luescher): Easton, Pa., 4, Pottsville 5, Reading 6, 7, Scranton 9, 10, Wilkes-Barre 11, Williamsport 12, Shamokin 13, Harrisburg 14, Annapolis, Md., 16, Newport News, Va., 17, Norfolk 18, 19, Richmond 20, 21.
ROSE OF PANAMA (John Cort): St. Louis, Mo., 15-21.
SCHEFF, FRITZI (Jos. M. Gaites): Baltimore, Md., 16-21.
SIDNEY, GEORGE (A. W. Herman): Indianapolis, Ind., 2-7, Frankfort 9, Peru 10, Huntington 11, Fort Wayne 12-14, Cleveland, O., 16-21.
SPIDER AND THE FLY: Aurora, Ill., 12.
SPRING MAID (Werba and Luescher): Wheeling, W. Va., 4, 5, Mansfield, O., 6, Ft. Wayne, Ind., 7, Grand Rapids, Mich., 9-14, South Bend, Ind., 15, Michigan City 16, Benton Harbor, Mich., 17, Dowagiac 18, Jackson 19, Tecumseh 20, Ann Arbor 21.
SPRING MAID (Southern; Werba and Luescher): Mansfield, O., 4, Wooster 5, Findlay 6, Ft. Wayne, Ind., 7, Grand Rapids, Mich., 8-14.
SWEETEST GIRL IN DIXIE: Hoboken, N. J., 2-7.
TANTALIZING TOMMY (A. H. Woods): Chicago, Ill., Aug. 30—indefinite.
THREE TWINS (Philip H. Niven): Granville, N. Y., 4, Rutland, Vt., 5, Plattsburg, N. Y., 6, Burlington, Vt., 7, Barre 9, Randolph 10, White River Jct. 11, Claremont, N. H., 12, Brattleboro, Vt., 13, Bellows Falls 14, St. Johnsbury 16, Newport 17, Sherbrooke, Can., 18, Quebec 19-21.
TILLIE'S NIGHTMARE: Louisville, Ky., 2-7.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—indefinite.
WHIRL OF SOCIETY (Messrs. Shubert): Chicago, Ill., Sept. 1—indefinite.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): New York city April 11-Sept. 7, Chicago, Ill., 9—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city July 22—indefinite.
WOMAN HATER'S CLUB (A. H. Woods): Springfield, Mass., 12-14, Boston 16-Oct. 5.
YANKEE PRINCE (J. F. and C. J. Vion): Baltimore, Md., 9-14.

MOTION PICTURES.

BERNHARDT, SARAH (Daniel Frohman): Chicago, Ill., Aug. 12-Sept. 14.
HOWE, LYMAN H., TRAVEL FESTIVAL: Philadelphia, Pa., 2-14.
HOWE, LYMAN H., TRAVEL FESTIVAL: Baltimore, Md., Aug. 5—indefinite.
HOWE, LYMAN H., TRAVEL FESTIVAL: Cincinnati, O., Aug. 11—indefinite.
KINEMACOLOR DURBAR: Boston, Mass.—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: New York city April 15—indefinite.

MAKARENKO IN A FILM.

The Reliance release of Sept. 4, entitled The Heart of a Cossack, was written by D. Makarenko, who also plays the leading role. The costumes were all supplied by the author and are the only ones of their kind in America. Makarenko has been in leading vaudeville theatres of America, where his troupe of Russian dancers has attracted a great deal of attention for the past few years. The story is one of Russian intrigue, where love triumphs over evil.

NEXT RELIANCE FEATURE.

The next two-reel subject to be issued by the Reliance Company is on Sept. 18, and will be Caleb West, Master Diver, from the novel of F. Hopkinson Smith. Oscar Apfel is the director. The film is said to contain unique lighthouse scenes in the process of construction. In other scenes a diver is seen at work under the water and a sloop is shattered by an explosion.

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